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Dramatic Mirror

and THEATRE WORLD

BERT LYTELL
Metro Star

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BILLS WEEK OF DECEMBER 26th

Acts and Houses Listed Alphabetically—Week of January 2nd in Parentheses

Keith's

NEW YORK: PALACE—Ames & Winthrop (Alhambra); Mrs. Sidney Drew & Co.; Mabel Ford Revue (Colonial); Mme. Herman & Co. (Philadelphia); Ethel Levey (Philadelphia); Mehlinger & Meyers (Coliseum).

ALHAMBRA—Aerial Valentines; Burns & Freda (Philadelphia); Creole Fashion Plate (81st St.); Casting Mellos (Philadelphia); Arman Kaliz (Riviera); Murray & Gerrish (81st); Newell & Most; Ben Welch (Royal).

BROADWAY—The Clown Seal; Marvel & Co.; Meinotte Duo (Rochester); Victor Moore & Co. (Regent); Dave Roth (Flatbush); Bob & Peggy Valentine; Bob Willis; Margaret Young.

COLONIAL—Leo Beers; Sylvia Clark; Poli Dassin Circus; Gertrude Hoffman; Henry & Adelaide; Perez & Marguerite; Thos. J. Ryan & Co.; Chic Sales (Pittsburg).

COLISEUM—Dufor Boys (Colonial); Swor Bros. (Alhambra); Sophie Tucker & Co. (Palace). (L. H.) Bradna & Co. (Palace); Ruby Darby (Broadway); Joe Laurie, Jr. (Franklin); 20th Century Revue.

81ST ST.—Diaz Monks; Billy Glason; Howard & Lewis; Marry Me; Rogers & Allen; Robinson & Pierce.

58TH ST.—Edna Dreon; A. O. Duncan; Leon's Ponies; Roach & McCurdy; Tango Shoes (Alhambra). (L. H.) F. & M. Dale; 4 Byron Sisters; Two Ladellas; Mack & Lane; Meridia's Dogs; Rose Girls & Bro.

FIFTH AVENUE—Mabel Burke & Co. (Jefferson) Herbert Corthell & Co.; McLaughlin & Evans; Ben Meroff; Princeton & Watson; Santiago Trio; Van Horn & Inez. (L. H.) Williams Edmonds & Co.; Hyams & McIntyre; Ryan & Ryan; Harry Tighe (81st).

FORDHAM—Bradna & Co. (Palace); Hyams & McIntyre; Sybil Vane & Co. (Colonial). (L. H.) Bernard & Gerry; Swor Bros. (Alhambra); Fritzi Scheff; White & Leigh.

FRANKLIN—Bernard & Garry; Courtney Sis & Band; The Faynes (Fordham); Wm. Hallen; Clayton White & Ger. Leigh. (L. H.) Dufor Boys (Colonial); Four Ortons; Frank Mullane (Far Rockaway); Parlor, Bedroom & Bath; Rucker & Winifred.

HAMILTON—Powers & Wallace (Baltimore); Singer's Midgets (Franklin); Willis Solar; Unusual Duo.

H. O. H.—Bits of Pieces with Patton & Marks; Lew Cooper; Claude & Marion; Two Ladellas. (L. H.) Cook, Mortimer & Harvey (58th); Shields & Kane; Quinn & Caverly.

JEFFERSON—Ruby Darby (Broadway); Elsing & Paulson; Four Ortons; Ormsbee & Remig. (L. H.) A. & L. Belle; The Faynes; Bud Snyder & Co.

125TH ST.—Peggy Bremen & Bro.; Gertrude Barnes; Geo. Moore & Mary Jane; Jos. Towle; 20th Century Revue. (L. H.) Hazel Haslam & Co.; Lewis & Dody (81st); Seven Brown Girls; Van Horn & Inez.

REGENT—Autumn Trio; Frank Mullane (Fordham); Marshall & Williams; Alma Neilson & Co.; Rucker & Winifred; Bud Snyder. (L. H.) Harry Delf (Riviera); Elsing & Paulson; Ormsbee & Remig; Vokes & Don.

RIVERSIDE—Cansino Bros. & Wilkins; Trixie Friganza; Al Herman (Palace); Kirby, Quinn & Anger; Leightners & Alexander; Maxine Bros. & Bobby (Buffalo); Harry Watson & Co.

ROYAL—Baraban & Grohs (Flatbush); Belle Baker; Marcelle Fallette; Frank Gaby; Val Harris & Co.; Johnson Baker & Johnson; Marmein Sisters; Solly Ward & Co.

23D ST.—Ford & Goodridge; Lewis & Dody (81st St.); Pedestrianism; Rice & Elmer; Rialto's Look; Frank Ward. (L. H.) Aeroplane Girls; Build Your Own Home; Dotson (Regent); Gypsy Meredith & Bro.; Morgan & Binder.

BROOKLYN: BORO PARK—A. & L. Belle; Brennan & Rule; Cook, Mortimer & Harvey (Yonkers); Junior & Terris; Will Mahoney; Parlor, Bedroom & Bath. (L. H.) Wm. Hallen; Alma Neilson & Co.

BUSHWICK—Roscoe Ails & Co.; Valerie Bergere; Conlon & Glass; Cahill & Romaine; Bert Fitzgibbon; Musical Hunters; Paul & Mae Nolan; Scotch Lads & Lassies (Royal).

FLATBUSH—A Dress Rehearsal (Philadelphia) Frank Brown (Coliseum); Bigelow & Clinton (Broadway); Dooley & Sales (Royal); The Storm; Sabbott & Brooks (Boro Park).

GREENPOINT—Aeroplane Girls; Dan Coleman & Co.; Dotson (Riviera); Morgan & Binder; Redford & Winchester; Weber & Elliott.

ORPHEUM—Chas. Ahearn Troupe; Peggy Carhart (Palace); Eight Blue Demons (Alhambra); Bert Errol (Hamilton); Glenn & Jenkins; Musicland; Jack Osterman (Hamilton) Ella Retford; Ed Lee Wrothe & Owen Martin.

PROSPECT—Marconi Family (Jefferson); Ryan & Ryan; Wilson Bros. (L. H.) Herbert Corthell & Co.; Little Jim; McConnell Sisters (Coliseum); McLaughlin & Evans; Stan Stanley & Co.; Williams & Taylor.

RIVIERA—Ladore & Beckman; Joe Laurie, Jr. (Franklin); B. A. Rolfe & Co. (Far Rockaway); Fritzi Scheff; Vokes & Don. (L. H.) Courtney Sis & Band; McDevitt Kelly & Quinn.

ATLANTA & BIRMINGHAM SPLIT—Bell & Eva; Brooks & Morgan; Florence Brady; Dan Fitch Minstrels; Lewis & Norton.

BALTIMORE—H. & G. Ellsworth; Gallagher & Shean (Pittsburgh); Valeska Suratt & Co.; Seals.

BATON ROUGE—Claudia Coleman; Fisher & Hurst; Melva Sisters; Texas Comedy 4; Wilbur & Adams.

BIRMINGHAM & ATLANTA SPLIT—Doherty & Dixon; B. & E. Gorman; Little Revue; Manning & Lee; Valdo, Meers & Valdo.

BOSTON—Johnny Burke; Coradini's Animals (Portland); Irene Castle; Hampton & Blake; Grace Huff & Co. (Rochester) Kane & Herman; Jim & Betty Morgan; Rule & O'Brien; Willie Rolls.

Buffalo—Amaranthe Sisters (Toronto); Burt & Rosedale (Toronto); Walter Kelly (Toronto); Lorraine Sisters (Toronto); Pressler & Klais (Toronto); John Steele (Toronto).

CHARLESTON—Berrick & Hart; Columbia & Victor; Will Crutchfield; Duffy & Keller; J. & G. Gilfoyle.

CHARLOTTE & ROANOKE SPLIT—Adanos & Dog; Dewey & Rogers; Lane & Harper; McConnell & West; Jos. M. Regan & Co. (L. H.) Jos. Amoros & Co.; Coit Albertson & Co.; Johnston & Mack; Matthews & Ayers; Stewart & Harris.

CHATTANOOGA, (L. H.)—Banjoys; Carpos Bros.; Comebacks; Morak Sisters.

CINCINNATI—Fantino Sisters; Herbert's Dogs; Lidell & Gibson (105th St.); Miller & Capman (105th St.); Grace Nelson; Jas. J. Morton (Columbus).

CLEVELAND—Conroy & Yates; Doyle & Cavanaugh; Four Bards; Willie Hale & Bro. (Pittsburgh); Jack La Vier (Indianapolis); Williams & Wolfus (Syracuse).

105TH ST.—Jean Adair & Co. (Detroit); Briscoe & Rauh (Youngstown); Samson & Delilah (Indianapolis); Leon Varvara.

COLUMBUS—Buckridge Casey; Jean Granese; Three Lordens (Pittsburg); Jim McWilliams; Reynolds & Donegan (Toledo).

DETROIT—Ivan Bankoff & Co. (Rochester) Mr. & Mrs. J. Barry (Rochester); Bessie Clifford (Rochester); Gene Greene (Grand Rapids); Imhoff, Conn & Co. (Rochester); Chas. King & Rhodes; Kitner & Reaney (Rochester); W. & J. Mandell (Rochester); Niobe.

ERIE—Bert Baker & Co. (Cleveland); Carnival of Venice (Hipp, Toronto); Dorothy Earle; Potter & Hartwell (Hamilton, Canada).

GRAND RAPIDS—Cartmell & Harris; Elly (Toledo); Elsie La Bergere; Sharkey Roth & Witt; Silber & North.

HAMILTON—El Rey Sisters; Fenton & Fields (Buffalo); Jack Hanley (Detroit); Millicent Mower (Buffalo); Bobby Pender Troupe (Detroit); Profiteering.

INDIANAPOLIS—Healy & Cross (Cincinnati); The Joannys (Louisville); Page Hack & Mack (Louisville); Pearson, Newport & Pearson (Louisville); Wylie & Hartman.

JACKSONVILLE & SAVANNAH SPLIT—Coogan & Casey; Kramer & Zarrell; Lynn & Lorayne; Rice & Pudding; The Sterlings.

JERSEY CITY—Big City 4; Harry Breen; 7 Brown Girls; Build Your Own Home; Arthur & Morton Havel; Gypsy Meredith & Co. (L. H.) Marie & Ann Clark; Cornell Leona & Zippy; Ben Meroff; Geo. Moore & Mary Jane.

LOUISVILLE—Ruth Budd (Cincinnati); Fisher & Gilmore; Haig & LaVere (Columbus); The Harringtons; Richard Keane; Kenny & Holis (Indianapolis).

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LOWELL—Anthony & Arnold; Dalton & Craig; Clifford Jordan; Maxon & Morris (Portland); Norwood & Hall; Paul & Pauline; U. S. Jazz Band.

MOBILE & NEW ORLEANS SPLIT—Carmen Ercelle; W. Fishter & Co.; Lady Alice's Pets; Mason & Gwynne; Ben Smith.

MONTREAL—Vaughn Comfort (Alhambra); Jed Dooley & Co.; Dummies; Harry LaVail & Sister; McDonald Trio; Olson & Johnson; Peggy Parker & Co.; Russell & Devitt (Lowell).

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NEW ORLEANS & MOBILE SPLIT—Berzac's Circus; Fargo & White; Keegan & O'Rourke; Stephens & Hollister; Weston & Marion.

NORFOLK & RICHMOND SPLIT—Annette; Edwin George; Revue of Revues; Hans Robert & Co.

PHILADELPHIA — The Creightons (Cincinnati); Kennedy & Berle; Great Leon (Baltimore); 4 Mortons (Royal); Rae Samuels (Detroit); Raymond Wilbert.

PITTSBURGH—Wilson's Aubrey Trio; Billy Dale; Paul Decker (Youngstown); Harry Jolson; Dolly Kay (Louisville); The McBanns (Youngstown).

PORTLAND—Franklin Charles & Co. (Lowell); Hanvey & Francis; Sherwin Kelly; Meehan's Dogs (Lowell); McFarlane & Palace (Royal); Spencer & Williams (Lowell).

PROVIDENCE—Mme. Beeson (Portland); Burns & Lynn; Chandon Trio; Langford & Fredericks; Lausanne Sisters; Lynn & Smythe (Colonial); Herman Timberg; Timberg Travesty; Young American (Flatbush).

QUEBEC—Eary & Eary; Harry Layden; LeCardo Bros. (Hipp, Toronto); Patrice & Sullivan.

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SYRACUSE—Craig Campbell; Denny & Barry; Lloyd & Christie; Loyal's Dogs (Cleveland); Jas. & Eta Mitchell (Youngstown); Shadowland (Buffalo).

TAMPA & ST. PETERSBURG SPLIT—Hart & Francis; Mazie Lunette; McCool & Rarick; Miller & Bradford; Polly & Oz.

TOLEDO—Clinton & Roney; Doris Humphrey's Dancers (Columbus); J. C. Mack & Co. (Erie); Reckless & Arley; Story & Clarke (Grand Rapids); Weaver & Weaver.

TORONTO—Ray Ball & Bros. (Montreal); The Cromwells (Montreal); D. D. H. (Montreal); The Flivertons; Gold & Edwards; Hamilton & Barnes (Montreal); Lorraine & Cagwin Co.; York's Dogs (Montreal).

TORONTO: HIPPODROME—Bell & Caron; Gertrude Dudley & Co. (Hamilton, Can.); Steeds Sextette (Hamilton, Can.); Thalero Circus.

WASHINGTON—Anderson & Burt; Buster Bros.; Bryan & Broderick; Bessie Clayton & Co. (Baltimore); Kaufman Bros.; Harry Langdon (Philadelphia); Margaret Padula (Philadelphia); Val & Ernie Stanton (Baltimore).

YONKERS—F. & M. Dale; Meridia's Pets; Rolland Kelly & Co.; Rose Girls & Bros. (L. H.) A. O. Duncan; Leon's Ponies; Mosconi Family (Riviera); Roach & McCurdy.

YOUNGSTOWN — Bailey & Cowan (Rochester); Ballot Trio; Foley & La Tour; Ann Gray; Jay Valie & Girls.

Orpheum

CHICAGO: MAJESTIC—Ernest Ball; Bostocks Riders; Harry J. Conley; Harry Fox; Highlowbrow; Eddie Leonard; Rolls & Royce; Zuhn & Dries.

PALACE—Barbette; Byron & Haig; Frank De Voe; Gus Edwards Song Revue; Gaut; Rolfes Revuette; Blossom Seeley. Smith.

STATE LAKE — Alexandria; Wilfred Clark; Caits Bros.; Ford & Cunningham; Hershel Henlere; Joe Melvin; Rome & Gaut; Rolfes Revuette; Blohsom Seeley.

DENVER—Joe Bennett; Bobbie Gordone; Mrs. Gene Hughes; Ed Morton; The Rios; Toney & Norman; Corine Tilton Revue.

DES MOINES—Neal Abel; Carlyle Blackwell; Current of Fun; Gautiers Toy Shop; Juggling Nelsons; McKay & Ardine; Quixey 4.

DULUTH—Dress Rehearsal; Gautiers Bricklayers; Toney Gray & Co.; Dave Harris; Innes Bros.; Millard & Marlin; La Pilarcia Trio.

EDMONTON & CALGARY SPLIT—Eddie Buzzell; Lydia Barry; Finks Mules;

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Photo by Alfred Cheney Johnston

DRAMATIC MIRROR

BILLIE DOVE *the charming young actress who has recently made a sensational hit in the William Christy Cabanne production of "At the Stage Door"—his latest picture for Robertson-Cole*

Page S. Jay Kaufman!

THE editor of the *Art Review*, that encouraging publication devoted to all the arts and which is destined to become a factor and a forum in art matters, asked me what I thought was the greatest asset an actor or actress could have. I said, "Knowing how to listen." And he said, "Write it." Here is what I wrote for him and which I give you with his permission:

Arnold Daly

and a very great singer went to see the elder Guitry act in Paris some ten or more years ago. Daly had never seen Guitry. Nor had he ever seen a photograph of the actor. The great singer had said, 'He is, in my opinion, the ablest actor in Paris, and I want you to see him.'

"They arrived in the theatre after the first act was on, and three men, all of the same age, were on the stage. One stood a little to the left. The other two more or less in the center of the stage. They were talking. The one who stood to the left did not speak.

"Mr. Daly watched the scene for a moment as he and the singer stood at the rear of the auditorium, and said, 'The man to the left is Guitry.'

"'But he is made up and you've never seen him before and he hasn't spoken and he is not in the center of the stage—how do you know? Have you seen a photograph of him?'

"And Mr. Daly answered, 'Listen to him listen. Listen to him listen.'

"The singer told me this story several years later.

We Were Discussing

Mr. Daly's art. And the singer said: 'I had never noticed it about Guitry before, and I had not noticed it in Mr. Daly. But the next time I saw Mr. Daly act I saw what he meant. And I have learned to use it even in operas. To use the idea that the great acting is the art of great listening.'

"And it is because several of our actresses listen and think, that they will go on to triumphs. And it is because more of them do not listen and think, that they will not. And by thinking I do not mean thinking off stage. I mean what Mr. Daly meant. I mean that you in the audience 'listen' to them listening. You can see they think. You can

See Them Listening

to what the other actors are saying. And you can see them helping those actors by the things they do through the listening. And you can see that they know what their answers mean after they have listened. It isn't merely a line. You hear someone speak. As they speak the actress seems to be digesting that thought, and so the answer she makes rings true. Or it seems to ring true, which is the same thing.

"A few days ago I saw Elsie Ferguson in 'The Varying Shore.' The following day I noticed that practically all the critics agreed that she was monotonous. And if you had studied the performance you would have found that she rarely listened. She allowed

Everyone to Play

to her. Never she to them. She played away from them. Young Blythe Daly, who did so capital a piece of work in 'The Charm School'—and nothing since—did the same thing. Ruth Shepley mistakes being coy for acting. In 'Her Salary Man' there isn't, to be sure, a great deal of depth, but Miss Shepley hurries and is disinterested. Miss Tobin is perhaps an engenue-plus in 'The Grand Duke,' but let her study Miss Abarbanell's method. And let whoever told her that flappers do not think watch a group of them any day at the Ritz. Helen McKellar has become a slave to gesture. And yet she has real power. Margaret Mower suggests that even when she is speaking she has no grasp of what she is saying. And please understand. I do not mean that Miss Mower hasn't. I mean that Miss Mower conveys this impression to those who watch her. And not the Miss Mower who is playing, but the character she is playing

Who Should Be

thinking whatever that character is. Tallulah Bankhead has moments of life, as in one of the scenes in 'Nice People,' but she lapses after she has held a scene for a bit. And when she lapses the play and the character fly out into the wings. Margola Gillmore was superb in 'The Famous Mrs. Fair.' We saw that young girl—the character—fight. Fight the will of several others. But in 'The Straw' she forgot until the very end of the play, and then awoke to a really magnificent scene. I am told that after the first performance she was much better than at the opening performance. Sorry I saw it but once. Helen Hayes enjoying what William Gillette

MAY McAVOY

beautiful Realart star who is now appearing in "Morals," from the William J. Locke story

Said to Her

in 'Dear Brutus' had as much art in it as there has been little in what she has done since. And Miriam Sears in the present Gillette play hears nothing. The late Clifton Crawford induced June Walker to take notice of him, but it is an occasional matter in 'Six Cylinder Love.'

"And now are there any who do listen? Who do bring about the effect of 'taking in' what others are saying? Actresses who know the value of heightening their own parts by heightening the parts of others and then 'topping' everyone? Yes, I'll tell you of several.

"Pauline Lord. See her in 'Anna Christie' and you'll see a dramatic intelligence second to none in this country.

See Lenore Ulric

act a grisette, 'Kiki,' and see her digest every word everyone utters. See Francine Larrimore in 'Scandal,' an infinitely finer performance than 'Nice People,' and see how she builds what the others say into a foundation for her line. See Eva Le Gallienne in 'Liliom' make a servant's humility sublime. See Alma Tell when she awakes to show us that she understands what her doctor-husband means to the world. See Helen Menken, in everything she does, seem pleased or displeased. See Lynn Fontanne, and this is the very best example, because she plays a so-called brainless character and makes us see the vapid brain think. See Katherine Cornell and see how she

Sees the Disintegration

of two brains. See Irene Fenwick repeat her 'Song of Songs' studying of what's going on about her. See Billie Burke act at last, and not play; so that we are delighted by her delight in what is happening. Or, Mrs. Leslie Carter as a comedienne with a great sense of humor.

"Somewhere De Maupassant describes someone listening 'like a burglar about to break into a house.' How would you act it?"

On Rothafel Going to Cincinnati

I heard the story about S. L. Rothafel going to Cincinnati and I asked him about it. "Not unless New York doesn't want me," he answered.

New York *does* want him. The Capitol has never done so many fine things as since he has been there. I wonder if the motion-picture people realize what an asset he is to their business as a business? The whole business owes the big motion-picture theatre idea to him. And the use of big orchestras and big ensembles.

The Rothafel and through him the Reisenfeld and Plunkett work is far reaching. The picture people should use the Capitol as a sort of experimental theatre. Where all the ideas they can get should be tried out. And since he is always eager for just that sort of thing, can New York afford to lose him?

On Leblang

A few weeks ago Oliver Morosco sent out a story to the effect that he would reduce the price of orchestra seats to $1.50. Of course not in the Morosco Theatre, where he has "The Bat." But he did reduce the price of "Love Dreams," I am told.

I think all this price talk is nonsense. When the play is good the public will pay the price. They have and will. And when they know the play is not so good they go to Leblang and pay only half the price. Leblang has done the theatre a greater service than most people think. He has kept a great many plays going until they had a chance to become known. One of these days I shall tell you a great deal more about his business. I spent an hour there the other day.

FANNIE HURST SUED FOR LIBEL BY HOPE HAMPTON PRODUCTIONS

Suit Based on Her Statement Regarding Film Version of "Stardust"—Anthony Paul Kelly Makes Statement

A SUMMONS in an action brought by Hope Hampton Productions, Inc., against Fannie Hurst was served on Miss Hurst and filed last week in the New York County Clerk's office.

The plaintiff, Hope Hampton Productions, Inc., is the producer of a motion picture entitled "Star Dust," suggested by Miss Hurst's recent novel of that name. According to W. A. Clarke of the Hope Hampton Productions, the action is for libel, based upon the statement by Miss Hurst regarding the motion picture "Stardust," which was published in last Saturday morning's papers.

Sue for $250,000

"We are suing Miss Hurst," said Mr. Clark, "for damages in the sum of $250,000 because of the false and defamatory statement in regard to our picture, "Star Dust," which she made last Friday and caused to be published in Saturday morning's papers. We consider this statement to be a libel both upon the picture and upon this company, which produced it."

Anthony Paul Kelly, who wrote the scenario for the motion picture "Stardust," made the following statement in a letter to Mr. Clark:

"Dear Mr. Clark:

"Fanny Hurst's recently published attack upon the film, "Star Dust," has just been brought to my attention.

"That Miss Hurst instigated the newspaper publication of her opinions there can be no reasonable doubt. The circumstances under which Miss Hurst and her companions viewed the picture would not ordinarily entail the presence of a reporter, and certainly the film distributing concern, in whose projection room the picture was shown to them, would not jeopardize the commercial assets of a product in which it owns a considerable portion by disseminating the remarks made by Miss Hurst—remarks that appear to have been made with an amazing disregard for their possible effect upon the box-office potentialities of the production that your company alone spent more than a quarter of a million dollars upon.

"A Downright Falsehood"

"According to the newspaper accounts, Miss Hurst complains bitterly that 'to have it (the film, 'Star Dust') go out under my name and title is misleading and damaging, and I intend to leave no stone unturned to prevent that happening.' The which if I may be permitted to speak so emphatically, is, in so far as the 'under-my-name' part is involved, a downright falsehood. If anything that has sprung from the film is apt to be misleading, malicious and damaging, it is this statement of Miss Hurst.

"Suggested by Miss Hurst"

"There is is a caption at the very beginning of the picture that clearly and distinctly states that the story about to be unfolded was *suggested* by Fanny Hurst's story, 'Star Dust.'

"The English language scarcely permits of an expression of a statement in more specific and more easily understandable terms than those used in the wording of this particular caption. How any sane person with any knowledge whatever of the English language could interpret the caption in any way other than as stating that the ensuing film play was merely *suggested* by Miss Hurst's story is far beyond my powers of comprehension.

"All the advertising 'copy' was designed and executed to the same effect, and how Miss Hurst, cognizant of all this, could get the idea that an audience upon witnessing the picture would get the impression that Miss Hurst was other than remotely connected with the film 'Star Dust' is also beyond my reasoning capacities.

"Craved Publicity"

"I choose to believe that Miss Hurst was and is thoroughly aware of all this, but so great was her craving for publicity and so excellent the opportunity to obtain it that she deliberately ignored all sense of fair play in order to make a fresh splurge in print. An additional motive might be found in her desire to alleviate the pangs of her pride, which was hurt by my neglecting to consult her about the scenarioization of the story. I did not consult her because I did not have the heart to tell her how stupid, dull and uninteresting I thought her novel to be. Besides, I had heard that she heartily disapproved of the picture, 'Humoresque,' which was also *suggested* by one of her stories and which proved such a huge success financially; that she refrained from expressing her views only upon the discovery of the hearty approval the public had accorded it; that she is that type author that demands an extremely large sum for the right to film a story and then insists that the story be produced in an 'artistic' manner that would doom the picture to the commercial cemetery beforehand; in short, a person that wants to eat her cake and yet have it also.

"The fact that the film play and all its advertising matter contain the statement that the photoploy was merely *suggested* by Miss Hurst's story makes all her widely circulated opinions uncalled for and absolutely beside the point. Her action can appear to be nothing else than a shabby play for publicity—a play that should be exposed because it bears overwhelming evidence that it was premeditated upon and personally engineered by Miss Hurst herself.

"Shabby and Malicious"

"Not only was it shabby and unethical, but also malicious and, at least in my opinion, libelous, for when asked to try to make the story possible for picture production—something that several other companies and capable photo-playwrights had already given up as impossible—you acquainted me with the terms of the contract that governed the acquisition of the story by you. Your contract clearly stated that you were at liberty to make any changes in the story that you saw fit to make, and, moreover, that you could, if you wanted to, make it appear as though Miss Hurst were responsible, either directly or indirectly, for them. But, when I evolved a story that differed radically from Miss Hurst's, you did not take advantage of this situation. You played fair with both Miss Hurst and myself by billing the story as being suggested by that of Miss Hurst.

"Truly has it been said, 'Virtue is its own reward.'

"Can't Express Opinion"

"Miss Hurst has expressed dislike for my story in no uncertain terms. Her statement in this respect seems to reflect her honest opinion, and I accept it as such. I do hope that Miss Hurst, in return, will do me the favor of believing me when I say that her written estimation of the merits of my story is altogether too mild and laudatory for me to apply to an expression of my opinion of her flaccid, inept and laborious effort.

"Miss Hurst's story, as written, was not and is not suitable to practical motion-picture purposes, and, furthermore, I would like nothing better than to debate this point with Miss Hurst before a jury of our peers, either in public or in private.

"As the newspapers gave such prominence to Miss Hurst's groundless attack, it is to be hoped that they will give equal prominence to this highly justified rebuttal, which I trust you will submit to them.

"Sincerely yours,

"ANTHONY PAUL KELLY."

MILLA DAVENPORT

who plays the shrewish wife of "Rip Van Winkle" in the Hodkinson production

Get "Everyman" Rights

Sir John Martin Harvey has procured the English speaking rights of the Hofmanstahl version of "Everyman," the morality play. The translation was made by the Hon. Sybil Amherst and "Christopher Home" (the nom de plume of an eminent London physician).

The production will be on an elaborate scale, with settings by Sir Ashton Webb, president of the Royal Academy, with costumes designed by Mr. Charles Buchel. The first performance will be in January at Liverpool, after which it will be brought to London.

Wood Withdraws Resignation

A. H. Woods has withdrawn his resignation from the Producing Managers' Association. A committee of managers was appointed to investigate the power of License Commissioner Gilchrist to revoke theatre licenses. The Commissioner attempted to take this action on his belief that "The Demi-Virgin," produced by Mr. Woods at the Eltinge Theatre, was indecent. Mr. Woods countered with legal action which temporarily blocked Mr. Gilchrist. Then Mr. Woods attempted to resign from the P. M. A. because it was not, as a body, opposing the Commissioner in what Mr. Woods considered the use of authority dangerous to the existence of the theatrical business.

. . .

Mary Garden Ill

Chicago, Dec. 20.—Mary Garden was forced to cancel her performance of "Salome" by the orders of her physician, Dr. Thomas Henry Lewis, because of a severe bronchial affection which threatens to turn to pneumonia. Miss Garden has been fighting off a cold for the past ten days. She cancelled performances of "Le Jongleur de Notre Dame" and "Monna Vanna" last week because of illness. Miss Garden went through a two-hour rehearsal of "Salome" last Friday, but was ordered to bed immediately after by her physician. This was to have been her first appearance in "Salome" for eleven years. Miss Garden declares she must be "pretty sick when she has to give up 'Salome.'"

. . .

Scranton Theatre for Stock

Wilkes-Barre, Dec. 20.—The Majestic Theatre here has been taken over by the Peerless Amusement Co. for stock productions which will open on December 26 with "Lombardi, Ltd."

This is the same company running stock at the Grand Opera House, Wilkes-Barre. Edward C. Hartman, manager of the Wilkes-Barre house, will also have charge of the Scranton company and bookings. The cast selected for the opening includes Edna Preston, Foster Williams, Virginia Springer, Scott Hitchner, Vincent Dennis, Mary Ferry, Stewart Beebee, Lee Kelso, Marjorie Dow, and Walter Baldwin as director.

. . .

Tetrazzini in London

Mme. Tetrazzini appeared at Albert Hall, London, on December 18 for her fourth and last concert. It was a benefit performance for the Italian Hospital. The ticket sales reached 9,000 pounds. The royal family were present. Also the Prince of Monaco and the Marchioness of Kedleston and others. Mme. Tetrazzini will sing at La Scala, in Milan, in January. She will probably come to America in March.

. . .

Fred Muller's Mother Dead

The mother of Fred C. Muller died Thursday morning, December 15, at 1 A. M., at her home. She was eighty-two years of age. Fred Muller has been treasurer of the New York *Clipper* for the past forty years or more.

Is That So!

IN the cast of "Green Jade," which opens in Washington next week, are *Mabel Brownell, Orrin Johnson, Eleanor Woodruff, James Spottiswood,* and *Olga Olanova.*

Alma Tell and *McKay Morris* have closed their New York engagement in "Main Street." The company begins a road tour in Newark, December 26th.

Herbert Ashton, Raymond Van Rensselaer, Ralph Sumpter, and *Herbert Torjeon* have been added to the cast of "The Squaw Man."

Miss Mary Duncan, a Virginia society girl, will make her stage début with *Leo Ditrichstein* in "Face Value" at the Shubert 49th Street Theatre, December 26th.

Ethel Barrymore

may bring back her revival of "Declassee," *Zoe Akins'* famous play, to Broadway. It is playing to big business on the road.

Al Woods has accepted a new play by *W. Somerset Maugham* for production early in the year. It is unnamed at present.

Pat Rooney and *Marion Bent* have closed "Love Birds" in Chicago. They will play a three weeks' engagement, of singing and dancing, at a Windy City picture theatre.

Arthur G. Delamater will present "Lassie" on tour, opening in Philadelphia, soon after the holidays.

Marjorie Rambeau

Ina Claire, and *Elsie Ferguson* took luncheon last week with *Daniel Frohman,* president of the Actors' Fund of America, at the home of the Actors' Fund, on Staten Island.

"The Old Soak," a play by *Don Marquis,* will be produced by *Philip Goodman* early in the new year.

"Bulldog Drummond" will open December 26th at the Knickerbocker Theatre. *A. E. Matthews* heads the cast of this London melodrama.

"The Blue Kitten," *Mr. Hammerstein's* new musical comedy, which is now on the road, will come to the Selwyn about the middle of January.

O. P. Heggie

is back in "Happy Go Lucky" on tour. *"Pop"* apparently failed to qualify.

Samuel Shipman has written a new comedy entitled "The Hunted Lady."

Jack Hazzard is no longer in "Tangerine." His rôle is now being played by *Hansford Wilson.*

Barney Bernard, after his disastrous experience with "Two Blocks Away," is reported to be considering a return to one of his well-known Potash rôles in the near future.

Clare Kummer has written a new song which is being featured by *Sidney Blackmer* in "The Mountain Man" entitled *Through All the World,* which may become a second *Dearie.*

Lillian Lorraine and *Joseph Cawthorne* are featured in *Arthur Hammerstein's* "The Blue Kitten."

Edith Gordon has joined the cast of "Nature's Nobleman," in which *Louis Mann* is starring at the 48th Street Theatre.

Baroness Orczy has been engaged by *The Bohemians, Inc.,* for "The Greenwich Village Follies," in a special dance of youth, which has been devised for her by *John Murray Anderson.*

Leo Ditrichstein

will open the new Shubert 49th Street Theatre, next Monday night, December 26th, in "Face Value," a comedy from the Italian of *Sabitino Lopez.*

William Faversham opens at the Astor Theatre, Monday afternoon, December 26th, in a revival of *Edwin Milton Royle's* famous play, "The Squaw Man." *Mrs. Lydig Hoyt* will be in the cast, which also includes *Burr McIntosh, Lester Lonergan, H. Cooper Cliffe, Riley Hatch,* and *Josephine Royle.*

Vivienne Segal and *Lawrence Grossmith* will continue on tour for the present in the new musical play "Little Miss Raffles."

Eliz Gergely, who plays the French girl in "Just Married," will give a recital of Hungarian Folk Songs before the United Hungarian Societies of New York. *Miss Gergely* is a native of Budapest.

Margalo Gilmore

will play the leading feminine rôle in "He," which the Theatre Guild will present at the Garrick on January 9th. For the present, *Miss Gilmore* will continue in "Alias Jimmy Valentine."

"The Dover Road," which opens at the Bijou on Friday afternoon, will be produced in London with *Henry Ainley* in the leading rôle.

Jacob Ben-Ami returns to the stage this week in a new play, "The Idle Inn."

Marionettes for Xmas Week

Lillian Owens' Marionettes will begin a series of morning and afternoon performances at the Shubert Theatre. The program will consist of Dickens' "A Christmas Carol," dramatized by Hettie Louise Mick, and "Hynd Horn," adapted for puppets from the well-known old English fairy tale of the same name.

In conjunction with the marionettes, Rosalind Fuller will sing old English folk songs, and Margaret McKee, the girl whistler, will give interpretations of our feathered songsters.

Performances for the next two weeks will be given every afternoon at 2.30, except Saturday and Monday. Morning performances will be given daily at 10.30, except Sunday.

"He Who Gets Slapped" Guild's Next

"He Who Gets Slapped" is the title decided upon by the Theatre Guild for the play by Andreyev, which it will do for its next production at the Garrick Theatre some time in January. The English version has been made by Gregory Zilboorg, who was a personal friend of Andreyev's for years before his death, and who has been commissioned by his widow to represent her interests in America. Richard Bennett has been engaged to play the title part. The only other member of the cast decided upon is Helen Westley, who will leave the part of Mrs. Muskat, which she has been playing in "Liliom" since it opened last April, to play an important part in the new play. Prior to "Liliom," Miss Westley played character parts in "John Ferguson" and "Jane Clegg."

Bert Lytell tries on a new Christmas present for Edythe Chapman. A scene from "Lady Fingers"—Metro

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately

Send Reliable Addresses to the Office of the Association

More than $10,000 has been sent in to date by members who wished to contribute their "one eighth" to the Equity Thanksgiving Day Fund. More checks will come in during the next few weeks, as contributors can send in his or her "bit" at any time.

A certain manager very recently became interested in the work of one of our members and asked her to read a part. The reading was so satisfactory that the manager asked this player to resign from a $300 a week engagement and undertake this new part. Our member did throw up her engagement, and, during the next three days, played final performances of her act—two a day—secured and rehearsed a successor, made flying excursions from the town where she was playing to New York to be measured for costumes and take dancing lessons, and finally made a night trip to a Southern city where she jumped into rehearsal without further rest.

The manager watched her rehearse for a few minutes, and then, instead of pinning a medal for pluck upon her, gave her immediate notice. The manager had decided that she was not suited to the part—lacked "pep" or something of that sort. All this despite the fact that her performance at the reading had been admirable!

A manager who refuses to take into consideration the strain to which this player had subjected herself in order to be in rehearsal as soon as possible, deserves very little consideration from anyone else. Equity will press this case and discover in the near future whether, as the manager claims, our member is entitled to no further compensation than hotel expenses while rehearsing and railroad fare.

A member of the English Actors' Association who is playing in a new production permitted himself to be entertained by the Fidelity League last New Year's Eve, according to information which has just reached our offices.

It happens that the English Actors' Association is one of our allies. During the strike that organization forbade its members to work as strike-breakers, and since that time has co-operated with us in every way. We, therefore, thought it advisable to call this player's attention to the fact that his relations with the Fidelity League might be misunderstood and considered somewhat undiplomatic He replied with a very positive statement to the effect that he would be judge of his own actions. Since the period of affiliation without payment of dues between the English Actors' Association and the Equity has passed, we must insist that this player join our organization at once; otherwise he will be classed with those other non-members who have decided to judge of their own actions and who are judged accordingly.

Managers seem to be recognizing the justice of our demand that, when they are not able to establish financial responsibility, they put up a bond before taking companies out of town. Several managers have put up such bonds with us during the last week.

FRANK GILLMORE, Ex. Sec'y.

EQUITY BALL IN CHICAGO NETS OVER $20,000 FOR FUND

New York Affair Repeated With Additions—Over $10,000 Donated by Private People

CHICAGO, Dec. 20.—The Equity Ball, which was held at the Congress Hotel here on Saturday night, proved to be not only a tremendous social success, but a success financially as well, resulting in over $20,000 being added to the Equity fund for needy actors.

This was the first time that actors had made a public appeal to Chicago, and Chicago's society turned out full force to assist in the fine cause. The entertainment was well worth the price of admission. Among those who appeared were Lester Allen, Virginia Bell, Elizabeth Murray, Ada Forman, James Clemons, Ann Pennington, Savoy and Brennan, Aunt Jemima, Elsie Janis, Irene Bordoni and others. The entertainment, which was known as the "Midnight Jollies," was given at the stroke of twelve. Each of the artists contributed a number to the program.

The pageant which closed the "Midnight Jollies" boasted of a special song by Victor Herbert, with lyrics by Grant Stewart. The song was sung by Joseph Uhl of the Chicago Opera Company. Patricia Collinge, who has but recently left the stage to become Mrs. James Nicholas Smith of Chicago, appeared as the "Equity Star." Walter Ducart led the pageant as a herald. Members of the companies playing in Chicago followed. Among those were actors from "Lightnin'," "Take It From Me," "Enter Madame," "The Gold Diggers," "Under the Bamboo Tree," "The Bat," "Elsie Janis and Her Gang," and "Nice People." A large group of chorus girls came next in the procession, dragging a huge Christmas tree, which opened and revealed Miss Julia Silvers, soprano.

Frank Bacon of "Lightnin'" fame, chairman of the ballroom committee, stood up in his box and introduced Miss Lizzie Evans, one of the oldest actresses in the United States. She was playing at Ford's Theatre in Washington the night that Lincoln was shot. Miss Evans is now retired from the stage and resides in Chicago. The souvenir programs were different from all others in that there were no advertisements, the merchants of the city being asked for contributions outright rather than solicited ads. A list of the Equity brochure subscribers was published in the program, and the committee reported that $10,000 was donated by these firms or individuals.

New Haven Theatres Open

New Haven, Dec. 20.—Although ordered to close by the Mayor and Chief of Police, Shubert's Theatre was to-day given permission to keep open by Judge Edwin Thomas of the Federal Court, who issued an order restraining the city of New Haven from enforcing the order closing all the moving-picture theatres of New Haven. In so far as it concerned the Shubert Theatre in this city, he granted the theatre permission to operate until the hearing of the temporary injunction proceedings here Friday. City officials claim they are only enforcing the law in ordering theatres closed and acting for the safety of the theatre-going public. City officials revoked all the licenses of theatres here, following the Rialto Theatre fire.

Bonstelle Stock Opens

Providence, Dec. 21.—The Jessie Bonstelle Stock Company opens here New Year's week, in a season of repertoire, with changes of plays weekly. Miss Bonstelle's general director was a Brown College graduate of the class of 1915, who contributed considerably to the undergraduate amateur activities while a student there. His first stage position was with the Providence Opera House, as stage director of "The College Hero."

Swanson Wins Contest

Gloria Swanson wins the popularity contest which was recently conducted by George J. Wehner, a Brooklyn exhibitor who manages a string of ten theatres. Mr. Wehner decided to obtain attractions that were really what his patrons wanted. He held a popularity contest in all of his theatres.

O'Neal With Shubert's

Chicago, Dec. 21.—Jimmie O'Neal, formerly booking manager of the Pantages Circuit here, resigned from that position last Saturday. He wired his resignation to Alexander Pantages the first of the week, and it was reported that the Western vaudeville magnate failed to respond.

O'Neal commenced this week as booking manager of the Shubert Vaudeville Circuit, with offices in the Woods Theatre Building.

The Chicago theatres of Lubliner & Trinz will go along with O'Neal and will be booked by him from his new headquarters. The theatres controlled by L. & T. include the Logan Square, Covent Gardens, Pantheon, Senate, Madison and a number of smaller local picture houses which occasionally play vaudeville.

Harry Beaumont, general manager for Asher Brothers and a former booking agent, will look after the bookings for Ashers temporarily, until O'Neal's successor has been appointed. At present no announcement has been given by Charles E. Hodkins as to who would be the probable successor to Jimmie O'Neal.

Lauder Opens in London on April 17

William Morris, manager for Sir Harry Lauder, has obtained a London theatre for the annual Lauder season. The engagement will begin on April 17th, at the Princess Theatre, controlled by Mr. Charles B. Cochran.

Orders for boxes have already been received from members of the British royalty and aristocracy, and the London season will be as distinctly a social event as heretofore.

No announcement has been made yet as to the variety company which will be programed with Sir Harry.

CHARLES CLARY

playing The Fox in the Metro picture, "The Hole in the Wall," starring Alice Lake

Revenue Officers Search for Liquor at Equity Chicago Ball

Chicago, Dec. 20.—Lieut. Schoemaker and his sponge squad scented good game at the Actors' Equity Ball at the Congress Hotel, and showed up in full force to see what they could see. They were only partially rewarded for their zeal. During the height of the revelry a cab stopped behind the bureau car and a dapper chap stepped forth, carrying carefully an odd-shaped bundle wrapped nonchalantly in newspaper. Lieut. Shoemaker requested a peek at it. He looked, and found just what he was looking for—a quart bottle of Johnnie Walker.

Day Manson, the gay youth who plays a juvenile lead in "The Gold Diggers," was arrested for transporting liquor. Manson was taken to the detective bureau in a cab. As the machine started, a man hopped aboard the outside of the car and stuck his head through the window. "I am Warren G. Leonard," he remarked, "and I'm an attorney. Let me defend you."

But Manson declared he didn't need a lawyer, but that he needed bail. So Warren G. Leonard went bail for the juvenile actor and arranged to defend him.

Word spread through the ballroom that the police might take a look in, and a number of men made hurried trips to the dressing room to relieve the bulge in their hip pockets. The raiding squad went to the ballroom, but there were no evidences of liquor. A number of men were searched, but evidently the trips to the dressing room had been successful. No liquor was found on them.

Stars Visit Actors' Fund Home

Sunday, as is the occasional custom with prominent members of the theatrical profession, Miss Marjorie Rambeau, Miss Ina Claire and Miss Elsie Ferguson took luncheon with Daniel Frohman, president of the Actors' Fund of America at the home of the Actors' Fund on Staten Island, the occasion being also a social visit prior to the approaching holidays.

A pleasant hour was spent by all of the guests of the home and the visitors. There were speeches, songs and a friendly get-together meeting in the living-room.

REFLECTIONS

Caught at the and Spread

By JERRY HOFFMAN

Yes, "Reflections," of the N. V. A. is the new title and the one which has won the contest, of the N. V. A. Notes Column. Of course the catch in the title lies in the fact that it appears in the MIRROR. No, the gag did not stop us from giving the prize to the one who suggested the title.

The winner? Oh, yes, the marvelous and magnificent prize of two tickets of admission to the mezzanine floor of the N. V. A. on a Bohemian Night, has been awarded to Sammy Harris, the demon-newspaperman and N. V. A. plugger. We would much rather have given the prize to an active N. V. A. instead of one who writes about it, but then we thought that perhaps it might make some N. V. A.'s show a little more spirit in their organization when they see the interest taken by an outsider. Though Sammy Harris can hardly be called an outsider, as far as the N. V. A. is concerned.

Which reminds us to note the fact that Bohemian Nights will be discontinued for the next two weeks, owing to Christmas and New Years.

Buddy Shepard is now planning to arrange a Clown Night Company for the purpose of giving a show for Charity. Buddy has secured the Carnegie Hall Lyceum and has written the United Federation of Charities to the effect that he would gladly arrange a benefit performance for any charity which they may designate. Eddie Brier, who is doing publicity for Buddy, told us this, and whether it goes through or not, isn't it a great idea?

A new miracle man, who has proved his worth, is now being sought by a great many N. V. A.'s. It is Master Voros, the psychic marvel, who is appearing at the "Midnight Frolic," and who is living at the club. Voros has cured several members of nervous headaches and colds. Gypsy Corinne asked him if he could cure *congestion*.

Rube Demarest and Barney Williams are now breaking in a new act, in which Rube works in the audience. No, Barney is not doing *Nance* in the act—every night isn't Clown Night, though some audiences are—but why be nasty?

Last week Dorothy Curtis and Oliver Hill were mentioned in the MIRROR as the Donegan Sisters. This is just to let you know that they aren't Donegans, and neither are they sisters. Just a coupla pals.

Laurel Lee, the Chummy Chatterer, arrived in New York last week and paid her visit to the club. The Chummy Chatterer is going to be seen very shortly in a new act with four boys, surrounded by gorgeous scenery, costumes, wonderful music, 'n'everything. Having had the pleasure of seeing Miss Lee work, we'll say that vaudeville is in for a big treat. 'Cause with the Chatterer's adorable personality alone, the patrons of a theatre will be getting more than their money's worth.

Don't forget the new name when you look for the column.

Let's hear from you.

Reuben's Opens New Place

A new Reuben Shop was opened on Saturday, Dec. 17th, at Broadway, between 81st and 82nd Streets. It is under the same management as the Reuben Shop at 2120 Broadway, at the corner of 74th Street.

No expense has been spared in the construction of this new eating place. The architecture is strongly indicative of the Elizabethan period, and has been carried out through the entire decoration scheme of the shop. It is a unique place, and is an institution which will rank among the foremost of its kind in America. Another Reuben Shop in every sense of the word.

Together with the restaurant itself, there is a large stock maintained of the finest imported perfumes, candies, and fruits. This new department adds a new tone to the restaurant.

The new restaurant will have a seating capacity large enough to take care of about three hundred patrons. Only the best food that can be obtained in the world's markets will be used. The policy of serving imported delicacies will continue, and the Reuben Shop will cater, as hitherto, only to a distinguished clientele. This place will succeed the original Reuben's restaurant which is now on Broadway, near 74th Street.

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Moss' Cameo Opens Saturday

December 24th has been set for the opening date of H. S. Moss' Cameo Theatre. The Cameo Theatre is the new house in the Bush Terminal Building which was originally scheduled to be called the Arcadia. It was then renamed the Pavia, then the Lotus. The Cameo is the latest cognomen, and when the MIRROR went to press it still remained the final choice. The Cameo seats 600, and will run a policy of super motion pictures of the very best obtainable. Jerry De Rosa has been made temporary manager of the Cameo.

Stuyvesant Players on Jan. 8th

The Stuyvesant Neighborhood Players announce that their initial bill of one-act plays will be presented for the first time on Sunday evening, January 8, in the Little Theatre of the Stuyvesant Neighborhood House. The bill, as previously announced, will include Mr. Glick's "The Fourth Mrs. Phillips," as published in the *Smart Set;* Miss Evelyn Emig's "The China Pig," as produced by the Incubator Theatre of Washington, D. C.; and the "Nertamid," a new play of Jewish life, by Lillian Genn. Mr. Glick is directing his own play, while Mr. Bammon, of the Belasco staff, is directing the "China Pig." Miss Alice Jayson, the managing director, is directing the last play of the bill. Mr. Joseph Keohler is acting as supervising director. All art work is being done by Romana Javis.

. . .

John C. Fisher Dies

Chicago, Dec. 21.—John C. Fisher died here last week of heart failure. Fisher ws one of the best-known of the old school of theatrical managers, and was at present managing the tour of the Irish Players in this country. He produced "Florodora" with Thomas W. Riley twenty years ago. Later he produced "The Silver Slipper." He was employed a year ago by Florenz Ziegfeld to assist in producing "Sally.' He was employed by Charles Dillingham to act as manager of the Irish Players. They were on their way to the station to take the train to Pittsburgh when Fisher was stricken. His home was in New York.

. . .

Babe Ruth Books Orpheum Time

Babe Ruth, together with Wellington Cross, will play a four weeks' engagement on the Orpheum Circuit, beginning January 2nd at the Majestic Theatre, Chicago. A week at the Orpheum, St. Louis, and a third week at the Palace, Chicago.

Four Boston Houses Dark

Four of Boston's representative theatres are closed this week—the Shubert, the Wilbur, the Plymouth, the Boston Opera House. Not before have so many theatres been closed during the week before Christmas not only here, but also in nearly all big cities of the country. Because of the exceptional conditions prevailing this year the Actors' Equity Association has permitted the managers to "lay off" their companies without pay during the pre-holiday week. The Equity contracts stipulate that this shall not be done.

. . .

Green With Paramount

Alfred Green, who has recently been added to the staff of Paramount directors, has just commenced his initial production at the Lasky Studios in Hollywood. Thomas Meighan, who has recently arrived from New York, is playing the star part. The new story is "The Proxy Daddy," adapted by Olga Printzlau from the story by Edward Peple, who wrote "The Prince Chap." The cast will include Leatrice Joy, Peaches Jackson, J. Farrell McDonald, and the DeBriac twins.

Mr. Green is the successful young director who produced "Little Lord Fauntleroy," with Jack Pickford, in which Mary Pickford was starred.

. . .

Aarons to Produce New One

Alex. A. Aarons will produce a new musical comedy entitled "For Goodness Sake," which is now in rehearsal. The book is by Fred Jackson, with lyrics by Arthur Jackson. Paul Lannin and William Daly have written the music. John E. Hazzard, who recently closed with "Tangerine"; Marjorie Gateson, Charles Judels, Vinton Freedley, Helen Ford and Fred and Adele Astaire are in the cast. The piece will play a short preliminary tryout on the road, and will be brought into New York later.

Lieber at Lexington Monday

Fritz Lieber will open his second annual engagement in the plays of Shakespeare at the Lexington Theatre on Monday evening, December 26th. The opening bill will be the tragedy of "Macbeth," in which the young star will appear in the title rôle. Louis Leon Hall will be Macduff, and Olive Oliver, Lady Macbeth. The company contains more than thirty players. The repertoire for the first week, which will be played at popular prices, will be "Macbeth" on Monday, "Hamlet" on Tuesday, "Romeo and Juliet" on Wednesday afternoon and Thursday evening, "The Taming of the Shrew" on Wednesday evening, "Julius Caesar" on Friday, "The Merchant of Venice" on Saturday afternoon, and "Richard III" Saturday evening. There will be no Christmas Day matinee, although a special matinee will be played on the following Monday, celebrating New Year's Day.

. . .

Kummer Changes Play

Clare Kummer has made a number of revisions in her new play, "The Mountain Man," which is now playing at the Maxine Elliott Theatre, by introducing three new scenes this week. Critics did not hesitate to pan parts of the play, and Miss Kummer has profited by the expert criticisms offered. Sidney Blackmer continues to win the plaudits of the audience in the leading rôle.

. . .

Rooney and Bent for Orpheum

Pat Rooney and Marion Bent, who recently closed their engagement in Chicago in "Love Birds," will open on the Orpheum Circuit in Minneapolis, January 15th, in a big revue, with a large supporting company. It is said that the revue will be a condensed version of their recent success, "Love Birds," produced on an elaborate scale.

These are both Viola Dana, although the disguise at the right is sufficient to fool anybody. The shell-rim glasses and the flat hat are Viola's costume in her Metro picture, "Glass Houses." But the agreeable smile at the left quite makes up for the other

Photo Old Masters

ELEANOR WOODRUFF

"Honors Are Even" is sharing the attention of the public on the road, but Eleanor Woodruff is proving that "honors are even" right here in little old New York when she wears this wrap of Mallinson's brown crepe matelasse which DeMay has collared in monkey and brightened with metal cloth of many colors.

Broadway Buzz

By Jim Gillespie

JACK ROTH, the wicked trap drummer who hails from the wilds of Harlem, was seen on Broadway the other morning nursing a very big head. No, Jack had not been out the night before. The reason for the big head was that somebody accidentally kicked his bass drum so Jack had to come downtown to have it repaired.

We Also Hope They Break Their Umbrellas

Revenue Agents Predict Dry Xmas. —Headline.

We hate to be a kill-joy, but somehow or other we hope the weather man crosses them by making it wet.

. . .

Ed. "Battling" Hurley certainly proved himself a glutton for punishment at the N. V. A. Clown night last week. Ed. took everything that come his way and took it with a smile, and at the end of a rather strenuous engagement he was unanimously declared the winner.

With Apologies to Longfellow

Under the spreading Christmas tree your Daddy's bankroll stands,
Your Christmas gifts he toiled to earn with large and sinewy hands;
And the piling up of I. O. U's resemble mountain lands;
Your Dad a mighty man is he—he'll start the new year right—
He'll work to pay his heavy debts so the future will look bright
For him to go bankrupt again this time next Christmas night.

. . .

Should 1921 ever come up for judgment we know of more than one business man who would gladly die for the privilege of serving on the jury.

. . .

Bert Levy tells a gag which we think is well worth repeating. While in London Bert was approached by an Englishman who wished to know if Broadway was really as bright as it is claimed to be. "Yes, indeed," said Bert. "Why, on Broadway and 44th St. there is a chewing gum sign containing thirty thousand electric bulbs." "My word!" gasped the Englishman, "it must be terribly conspicuous."

Dear Sir:

I wish to send a present to a chorus girl. Would a book be an appropriate gift?

John J. John.

Yes, providing it is a checkbook. If not, make sure your name and address is on the outside of the package.

This is what is known as half salary week among performers.

Business usually falls off Xmas week, which accounts for the cut in salaries.

Most firms bestow Xmas presents upon their employees, but a performer's reward usually consists of stage presence.

Bank clerks are kicking because they are only getting a 10% bonus this Christmas.

The average performer would be tickled to death were he only getting a 10% cut.

Contrary to expectations business may be exceptionally good during Xmas week. If such is the case performers are usually rewarded with a liberal amount of applause.

During Xmas week were performers paid according to the box office receipts it might be well worth their time to await "*The Happy Return of the Day.*"

However, they wish each other a Merry Christmas even though the words do seem rather far-fetched.

Tables are now being reserved for New Year's eve. Reservations in hospitals may also be made for the following day.

. . .

After taking part in a Christmas bargain rush we find ourselves wondering why women are called the Weaker Sex.

Last Minute Hints for Xmas Shoppers

Clocks and watches are now marked down from one minute to fifty-nine seconds.

Umbrellas and parasols are still down. Their going up depends upon the weather.

Hats are in great demand. Their sale continues to top everything.

Big run in silk stockings. Come high in the morning, but drop at night.

Domes very popular. All styles may be had including round, square and hairless.

Perfumes now selling at a scent off the dollar. Essence of Skunk, Barren Island and Stockyards in great demand.

Bracelets in all styles. Endorsed by leading police officials throughout the country. Bound to bring close relationship. An appropriate gift for unmarried women who are considering matrimony.

Ties for married men. We do not recommend them for bachelors.

Earrings. Considered an appropriate gift for telephone operators.

Colored Lamps. Ideal for Pugnacious ladies and gentlemen.

Talking Machines. May be had in all makes including the well-known Gossip and Scandal models. No home is complete without one and few homes remain complete after getting one.

Electric Irons. Guaranteed to blow out the fuse in any hotel or apartment house. A great excuse for unfinished laundry and responsible for the introduction of soft collars.

Tool Chests. An amusing toy for the youngsters and recommended to those who have china closets, bricabrac and costly furniture.

Photographs may be had at face value. Should the photo consist of a head we would recommend an ivory frame.

Have You Seen the Following Sign Back Stage? We Haven't

Smoking allowed in dressing rooms.

Please stand in the entrances.

We invite your friends back stage.

Please don't turn off the lights upon leaving your dressing room.

When through with your chewing gum kindly throw it on the stage.

Rehearsals at eleven o'clock Monday morning. If you wish to avoid confusion do not appear on time.

Take your time dressing. If you are late we can show a picture.

Advertising solicitors, song pluggers and photograph salesmen welcomed.

When back stage during the performance kindly speak loud so that you may be understood.

If your friends wish to see the show, the box-office is at your disposal.

If not satisfied with your dressing-room we will cheerfully change it.

The management will be pleased to settle any differences so far as billing is concerned.

If you desire your name in lights, please inform the electrician.

Reports will be submitted to the artists for their official O. K. before being sent to the office.

This theatre is your home during your engagement here. Kindly report any lack of courtesy on the part of the management to the stage-door man. He will immediately take up the matter with the letter carrier who will in turn consult the street cleaner.

Saved!—One Thousand Dollars!

I'LL MAKE THEM GIVE ME WORK - I'M A GOOD N.V.A.
I DEMAND THAT YOU GIVE ME WORK - OR - I'LL DRINK THIS POISON
YES MR CHESTERFIELD, AND HE'S GOING TO KILL HIMSELF IF WE.. — — WHAT'S THAT? HE'S NOT IN GOOD STANDING OH - IS THAT SO.. WELL - WELL —
GO AHEAD AND DIE IT'S SAFE . —

Photo Witzel Studios

DRAMATIC MIRROR

MARGARET LIVINGSTON — *Attractive R-C player who is prominent in support of Doris May in "Eden and Return," a Wm. Seiter production*

The New Plays

"THE IDLE INN"

Ben Ami Scores Again

A folk take in 3 acts, by Peretz Hirshbein, at the Plymouth Theatre. Presented by Arthur Hopkins on December 20th, 1921.

CAST

Schakne.....Whitford Kane
Esther.....Joanna Roos
Bendet.....Louis Wolheim
Mendel.....Edward G. Robinson
Maite.....Eva MacDonald
Hyenne.....Mary Shaw
Eisik.....Ben-Ami
Leibush.....Sam C. Jaffe

In the production of "The Idle Inn" much apparently has been lost from the original which is so often the case when foreign language plays and stories are adopted to English. It was the first performance in English of Peretz Hirsbein's play which originally was presented in Jewish at the Jewish Art Theatre in Madison Square.

The play lacks a great deal of the best in the story apparently, for little can be said about originality.

The play itself is written around the peasant life of a very small Russian village. The curtain rises on the yard of a Russian peasant home and in this first act we learn that the peasant has a daughter whom he is arranging to marry to his friend's son in a very mercenary manner. The two fathers agree to furnish the young people with a home which is called "The Idle Inn" and which has been idle for years because of it being unsuccessful as an inn, and because it is believed to be haunted by spirits. The daughter does not wish to be married, nor does her mother wish her to marry anyone but the man of her choice, but the father's stubborn and tyranical will finally has its way and she agrees to marry. At this point the son of her father's brother arrives on the scene and we learn that the girl's father is bitter on both his brother and nephew because of suspicion which fell on the nephew when two horses were stolen from his barn. Ben Ami plays the part of the nephew and lover of the daughter.

The second act shows the living-room of the peasant house wherein the wedding is to take place immediately. This second act is the one redeeming feature of the play. The unusual wedding ceremony, with a background of gay peasant costumes, folk dances and festivities marked by various dramatic incidents is compelling. Toward the end of this act the nephew who has appeared as one of the guests steals the bride.

The last scene (Act 3) takes us to the woods were Eisik (The nephew and lover) has taken Maite (the bride). This last act closes after the bridal party comes upon them whereupon the father of the girl denounces both bride and her lover and the peasant folks return to the village presumably ostracising both Eisik and Maite who remain in the woods with their violent love.

Little need be said of Ben Ami. His work ranks with the best we have in his field. Eva MacDonald as Maite plays a difficult part in itself as written forgoes much of her ability. The cast, unusually large (about 40 people) was both very weak and strong.

BILLY SCOTT.

Ben Ami In "The Idle Inn" Opens, "The Chocolate Soldier" Revived

"THE CHOCOLATE SOLDIER"

Tuneful Revival at Century

Opera bouffe in three acts, based on George Bernard Shaw's "Arms and the Man"; libretto by Rudolph Bernauer and Leopold Jacobson, music by Oscar Strauss. English version by Stanislaus Stange. At the Century Theatre.

CAST

Nadina Popoff.....Tessa Kosta
Aurelia Popoff.....Mildred Rogers
Mascha.....Virginia O'Brien
Lieutenant Bunneril.....Donald Brian
Captain Massakroff.....Detmar Poppen
Colonel Kasimir Popoff.....John Dunsmure
Major Alexius Spiridoff.....John Humbird Duffey
Volka.....Felicia Murelle
Louka.....Beauton O'Quinn
Stephen.....J. C. McCormack

Undoubtedly the best score and the best book ever done is "The Chocolate Soldier." The Shuberts were wise to revive it and the enthusiasm at its second performance at the Century when I saw it makes its success almost certain.

The question in all revivals is how well are they done. The director here is unusually good. He had the size of the Century to take into consideration in directing the dialogue and it all gets over. And this is no small feat when one remembers that the dialogue is Shaw. And it is always satire.

Tessa Kosta and Donald Brian sing the leads. Mr. Brian really sang. And was a surprise. Several times I wondered whether he had been studying recently. Of course his acting has always been good. Miss Kosta is effective but the part is by no means sympathetic. One of these days she will get a real part full of fire and reality.

S. JAY KAUFMAN.

* * *

"AIN'T IT THE TRUTH?"

Soldier Benefit Show

"Ain't It the Truth" will not succeed and yet it could so easily have been made a success. It isn't exactly a soldier show. There is an idea in it that I am certain could have been made into something worth while. The idea first of showing the days when soldiers were being recruited and what was promised. Then what is now happening in their not getting back their jobs. The whole thing is now so badly staged that the values are gone. It needed a viewpoint. It needed great speed. It needed a good production. I recall how well George M. Cohan restaged "Good Luck Sam" for Camp Merritt.

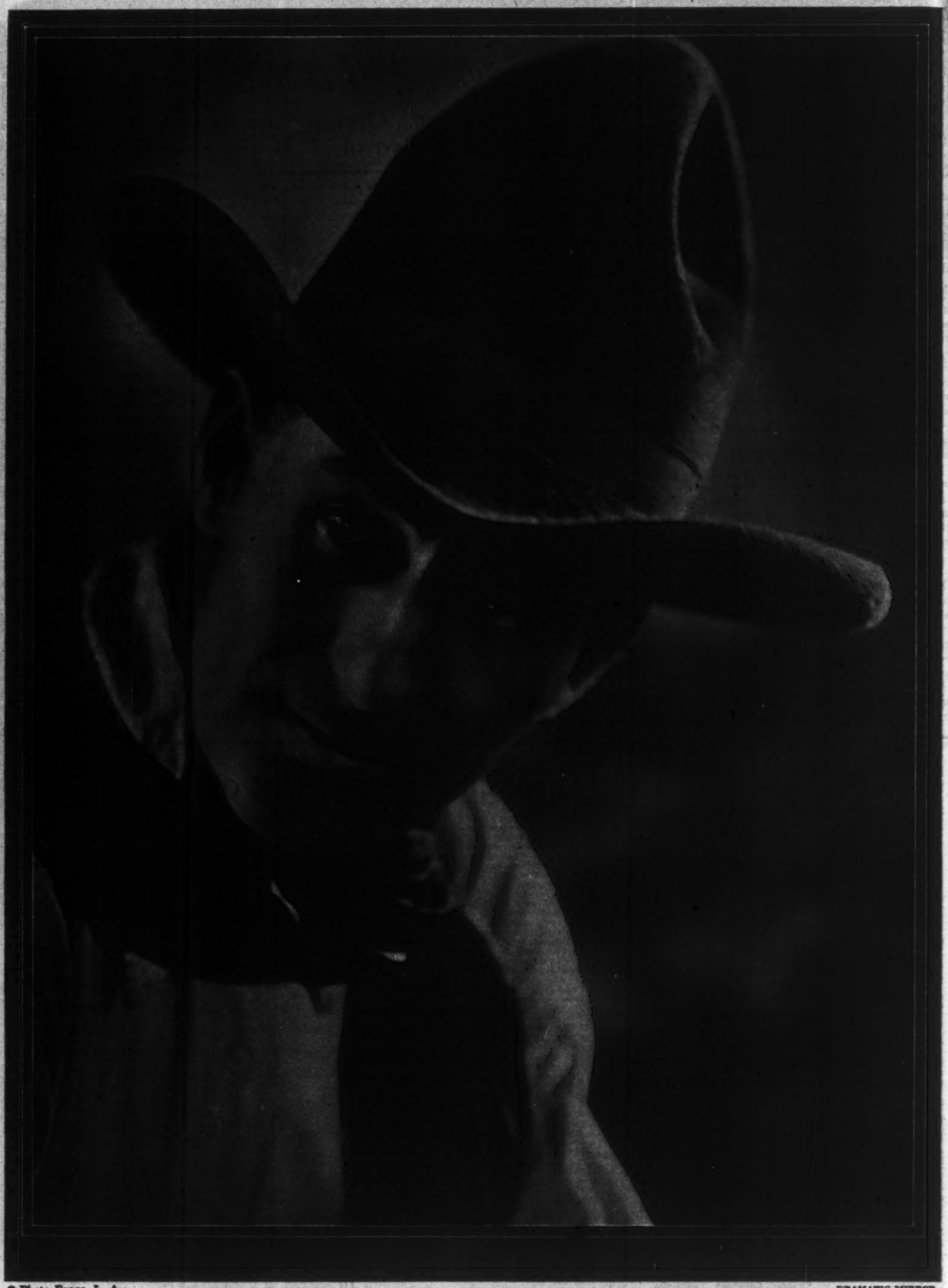
I am inclined to think that even Paul Blaufox who staged it for the World War Veterans did not realize he had so big a possibility because it is announced for only one week. He did as well as he could no doubt.

Perhaps they will redo it. And do it in a smaller theatre.

S. JAY KAUFMAN.

BROADWAY TIME TABLE—Week of Dec. 26th

Play	Principal Players	What It Is	Theatre		Location	Time	Rec. Week's Sale
"Alias Jimmy Valentine"	Margalo Gillmore and Otto Kruger	*Revival of melodrama*	Dec. 6	Gaiety	Bway & 46th	8.15—W. & S. 2.15	Capacity
"Ambush"	Frank Reicher	*Very good drama*	Nov. 2	Belmont	East 48th	8.30—Th. & S. 2.30	$4,000
Anna Christie	Pauline Lord	*An O'Neill Drama of the Sea*	Nov. 28	Vanderbilt	West 48th	8.30—W. & S. 2.30	$7,500
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	Capacity
A Bill of Divorcement	Alan Pollock, Janet Beecher	*Very good drama*	Oct. 10	Times Square	W. 42nd	8.30—W. & S. 2.30	Capacity
Blossom Time	Olga Cook, Zoe Barnett, Wm. Danforth	*Excellent musical play*	Sept. 28	Ambassador	West 48th	8.30—W. & S. 2.30	Capacity
Bluebeard's Eighth Wife	Ina Claire	*French farce*	Sept. 19	Ritz	West 48th	8.30—W. & S. 2.30	Capacity
Bombo	Al Jolson	*Jolson at his best*	Oct. 6	Jolson	West 59th	8.30—W. & S. 2.30	Capacity
"Bought and Paid For"	Helen MacKeller	*Revival of melodrama*	Dec. 7	Playhouse	East 48th	8.30—W. & S. 2.30	$8,500
The Chocolate Soldier	Donald Brian, Tessa Kosta	*Elaborate revival*	Dec. 12	Century	West 63rd	8.30—W. & S. 2.30	$12,000
The Circle	John Drew, Mrs. Leslie Carter	*Star cast in Maugham play*	Sept. 12	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
The Claw	Lionel Barrymore	*Typical Barrymore vehicle*	Oct. 17	Broadhurst	West 44th	8.30—T. & S. 2.30	$9,000
Danger	H. B. Warner	*Reviewed next week*	Dec. 22	39th Street	West 39th	8.30—W. & S. 2.30	1st Week
Dem' Virgin	Hazel Dawn	*Risque Comedy*	Oct. 18	Eltinge	West 42nd	8.30—T. & S. 2.30	Capacity
The Dover Road	Charles Cherry and Winifred Lenihan	*Reviewed next week*	Dec. 23	Bijou	West 45th	8.30—W. & S. 2.30	1st Week
"The Dream Maker"	William Gilette	*Detective comedy*	Nov. 21	Empire	Bway & 40th	8.30—T. & S. 2.30	$10,000
Dulcy	Lynn Fontanne	*Highly amusing comedy*	Aug. 1	Frazee	West 42nd	8.30—W. & S. 2.30	Capacity
The First Year	Frank Craven	*Comedy of small town life*	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Get Together	Charlotte	*Entertaining Hippodrome show*	Sept. 3	Hippodrome	6th Av. & 43d	8.15—Daily 2.15	$40,000
Good Morning Dearie	Ada Lewis, Louise Groody	*Excellent Musical Show*	Nov. 1	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
The Grand Duke	Lionel Atwill	*French Drama*	Nov. 1	Lyceum	West 45th	8.30—T. & S. 2.30	Capacity
The Great Broxopp	Iden Payne	*Light Comedy by A. A. Milne*	Nov. 15	Punch & Judy	East 49th	8.30—F. & S. 2.30	$4,000
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—F. & S. 2.30	$9,000
Greenwich Village Follies	Irene Franklin	*John Murray Anderson revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
"Her Salary Man"	Ruth Shepley	*Pleasing comedy*	Nov. 28	Cort	East 48th	8.30—W. & S. 2.30	$6,000
The Idle Inn	Jacob Ben-Ami	*Reviewed in this issue*	Dec. 20	Plymouth	West 45th	8.30—T. & S. 2.30	1st Week
The Intimate Stranger	Billie Burke	*Charming & diverting comedy*	Nov. 7	Henry Miller's	West 43rd	8.30—Th. & S. 2.30	Capacity
Just Married	Vivian Martin, Lynne Overman	*Farcial comedy*	Apr. 28	Nora Bayes	West 44th	8.30—W. & S. 2.30	$6,500
"Kiki"	Lenore Ulric	*Excellent character study*	Nov. 29	Belasco	East 44th	8.15—Th. & S. 2.15	Capacity
Lilies of the Field	Marie Doro, Frederick Perry	*Comedy Drama*	Oct. 3	Klaw	West 45th	8.30—W. & S. 2.30	$9,000
Liliom	Joseph Schildkraut, Eva Le Gallienne	*Fantasy by Molnar*	Apr. 20	Fulton	West 46	8.15—Th. & S. 2.15	Capacity
The Married Woman	Norman Trevor and Margaret Dale	*Reviewed next week*	Dec. 24	Princess	West 39th	8.30—W. & S. 2.30	1st Week
Midnight Frolic	Will Rogers, Carl Randall	*Ziegfeld production*	Nov. 17	N. Ams'dam Roof	West 42d	11.00—	Capacity
The Mountain Man	Sydney Blackmer	*Clare Kummer comedy*	Dec. 12	Maxine Elliott's	West 39th	8.30—W. & S. 2.30	$8,000
Music Box Revue	Sam Bernard, Wm. Collier, Florence Moore	*Gorgeous revue*	Sept. 22	Music Box	West 45th	8.30—W. & S. 2.30	Capacity
Nature's Nobleman	Louis Mann	*Comedy Drama*	Nov. 14	48th Street	West 48th	8.30—W. & S. 2.30	$6,000
The O'Brien Girl	Elizabeth Hines, Robinson Newbold	*Excellent Musical Revue*	Oct. 3	Liberty	West 42d	8.30—W. & S. 2.30	Capacity
The Perfect Fool	Ed. Wynn	*A better-than-usual revue*	Nov. 7	Geo. M. Cohan	B'way & 42d	8.30—W. & S. 2.30	Capacity
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	Miller & Lyles, Sissle & Blake	*Negro musical comedy*	May 23	63rd Street	West 63d	8.30—W. & S. 2.30	$8,500
Six Cylinder Love	Ernest Truex	*Clever automobile comedy*	Aug. 22	Sam H. Harris	West 42d	8.30—W. & S. 2.30	Capacity
"The Wife With a Smile" and "Boubouroche"	Arnold Daly, Blanche Yurka	*Arnold Daly in double bill*	Nov. 28	Garrick	East 35th	8.30—Th. & S. 2.30	$6,000
Tangerine	Julia Sanderson	*Average musical comedy*	Aug. 9	Casino	Bway & 39th	8.30—W. & S. 2.30	Capacity
Thank You	Edith King, Harry Davenport	*Moralistic Comedy*	Oct. 3	Longacre	West 48th	8.30—W. & S. 2.30	Capacity
Trilby	New repertoire company	*Reviewed next week*	Dec. 23	National	West 41st	8.30—W. & S. 2.30	1st Week
Vaudeville	B. F. Keith Features	*Weekly change of bill*		Palace	Bway & 47th	8.00—Daily 2.00	Capacity
Vaudeville	Shubert Advanced Vaudeville	*Weekly change of bill*		44th Street	West 44th	8.15—Daily 2.15	Capacity
Vaudeville	Shubert Advanced Vaudeville	*Weekly change of bill*		Winter Garden	Bway & 50th	8.15—Daily 2.15	Capacity
The Varying Shore	Elsie Ferguson	*Interesting drama*	Dec. 5	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
The Verge	Provincetown Players	*Dramatic play*	Nov. 14	McDougall St.		8.30—W. & S. 2.30	
"The Wildcat"	Marion Greene	*Spanish music-drama*	Oct. 26	Park	Bway & 59th	8.15—W. & S. 2.15	$11,000



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DRAMATIC MIRROR

FRED STONE *the well-known comedian who is now appearing in Robertson-Cole pictures. His first production was "The Duke of Chimney Butte"*

In the Song Shops

By Jim Gillespie

Leslie & Clark With Stark & Cowan, Richmond Gets Marie, Gilbert Ties Up With Wallingford Picture

GEORGIE JOY

The popular professional manager of the Fred Fisher concern whose personality and ability have made him one of the big figures in the realm of music. At present Georgie is working day and night on the firm's big number, "When the Honeymoon Was Over," which has been placed with numerous big time acts.

UNLESS something unforeseen happens the first of January will find *Stark* and *Cowan* cutting wide swaths in the music-publishing field. Between puffs from a wicked-looking cigar and a lily-white cigarette the above team calmly informed us that they intended getting away to a fast start and substantiated their statement by announcing the signing of *Edgar Leslie* and *Grant Clark* to a long-term contract. Watch our dust after the first of the year, declared *Mack Stark*, as he proceeded to throw a smoke screen between his desk and the professional department. We've been laying low for a long time and some of you fellows class us as one of the also rans, but take it from me, this time we are out to win. *Mack* paused to take a breath which gave *Rubey Cowan* a chance to go into action. Here's a sample of *Rubey's* barrage:

"Yes, a lot of you wise guys thought we were doing

A Slumberland Solo

to the accompaniment of an alarm clock, but, brother, you were all wrong. I have the signatures of *Edgar Leslie* and *Grant Clark* in my little safe and the contract calls for them to write exclusively for *Stark* and *Cowan* with a guarantee of a quarter million dollars in royalties for a period of five years. As a starter, we have accepted two songs from them entitled *Bluebird Blues* and a comedy called *Maybe* which will be introduced to the public January first.

In the meantime, *Mack* will take to the road for the purpose of opening offices in Chicago, Philadelphia and Boston, and I'll stick around to look after our local affairs. *Harry Blair* is now in charge of our band and orchestra department, and you know *Harry* when it comes to getting results. Yes, it will be a big job, but remember *Harry* is a big boy and he is right at home on 46th Street. Four other boys well known in the profession are also coming with us, but I am not at liberty to tell their names."

"Oh, he'll know soon enough," said *Mack*, who had anxiously been waiting to break into the conversation. "When you greet your friends with *Happy New Year* on January first, remember that date will also be a happy new year for *Stark* and *Cowan*.

After Much Dickering

the much-talked-of song *Marie* has finally found a home in the catalog of *Richmond* and *Robbins*. Like many other popular young ladies, *Marie*, through her charms and personality, has kept many men in a state of anxiety, all intent upon making her their own. However, the above suitors "said it with money," and said it so loud that *Marie* consented to start housekeeping in their musical apartment. *Louis Hirsch*, *Otto Motzan* and *Henry Santley* are the writers of this latest melody vamp and guarded her with the utmost care, not letting her out of their sight at any time. All advances were refused until the trim figure of *Jack Robbins* appeared upon the scene, which resulted in love at first sight. *Jack* checked the proceedings with a draft on his bank, autographed a picture of the treasury, and took out a marriage license in the form of a royalty contract. Announcements will be sent out in the form of professional copies and orchestrations, and in the very near future *Marie* will make her début before the song-loving public. All told, it looks like a *Marie* Christmas for *Richmond & Robbins*.

Louis Cohn

called up the other day, and according to the tone of his voice the rather important title of *General Manager* has not affected him in the least. After boosting everybody but himself, *Louis* let us in on the secret that the *Ben Schwartz Music Co.* had just accepted two numbers entitled, *Do Your Stuff* and *There's More Music In a Grand Baby Than There Is In a Baby Grand*, by *Stern, Marks* and *Haymond*, with *Sophie Tucker* also having a hand in the first one. After inviting us over to see him, *Lou* remarked that he was located on the fourth floor and that things looked very bright. When we told him to get a pair of shades he hung up and left us flat.

Bob La Page, well known in music circles, will leave for Chicago early in January for the purpose of opening an office for the *Triangle Music Co.* *La Page* will be accompanied by *Al Lewis*, sales manager of the above firm, who will remain in Chicago until the new office is well under way.

Al Beilan

is running around in circles these days owing to the *Broadway Music Co.* moving to their new building. Al don't mind commuting between Forty-fifth and Forty-Ninth Streets, but he does find it rather difficult to carry his desk in his inside pocket. Working both houses, he finds it rather hard to lay off even long enough to grab a bite to eat. *Al* is still lining up acts on *Weep No More My Mammy*, and already has enough to start a circuit of his own. One reason why he is advocating the above song is because he does not believe in crying.

Figaro Is the Slogan

of the *B. D. Nice* firm these days, which accounts for *Lee David* one-stepping aroumd the various dance palaces to pay his respects to the orchestra boys. The number is an *Italian* novelty song one-step, and besides getting a great play from the music boys it is being used by numerous comedy acts in which Wop dialects are featured.

Francis W. Sutherland, formerly conductor at the Strand, has been appointed bandmaster of the Seventh Regiment N. G. N. Y.

Henry Teller, sales manager for *Fred Fisher*, has left for a short trip in the interests of his firm.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Wm. McLeod with Beth Berri	Just Like a Rainbow
Chas. King	When the Honeymoon Was Over
Althof Sisters	Down Where I Was Born
Helen Morett	Remember The Rose

Clarence Williams, Chicago publisher and well-known writer of *Blues* number, is now in our village for the purpose of recording several of his numbers for the mechanical companies. *Clarence* is taking in the sights with *Daisy Martin*, another well-known mechanical celebrity.

Some day we are going to write an article on the loyalty of a certain boy connected with the music publishing game. If you happen to be on the inside of the business you probably know who we are referring to. If you don't, we shall enlighten you in the very near future. Nuff said for the time being.

Now that *Shapiro-Bernstein* have adopted *"The Two Orphans,"* it is only natural that they should say *"I Want My Mammy."*

Prosperity is the slogan at the *Remick* offices and though the wealthy word is merely a song, more than one act has been enriched upon obtaining it. *Joe Santly* is wearing a million dollar smile, and *Alex Cantor* continues to give away hundreds of copies daily. These boys are expert accountants when it comes to handling numbers.

Wolfie Gilbert is all smiles these days and we really cannot blame him. The reason for the Steeplechase trade-mark is because *Wolfie* put over a deal the other day which can be summed up in one word, and that word is "plug." Through arrangements with the *Marcus Loew* organization and the producers of the *Get Rich Quick Wallingford* picture *Wolfie's* ballad, *If You Like Me Like I Like You*, has been accepted as the song theme for the above picture during its showing on the Loew time throughout the United States and Canada. During the run of the picture the song will be played seven different times which, if we are not mistaken, spells "plug" with a capital "P."

Is That So!

Otis Spencer, who is gracing the footlights with the *Trip to Hitland* act, has written a new number entitled *Who's Been Around*, which is being featured in the above turn.

Eugene West wants the whole world to know he has placed a new song with *Shapiro-Bernstein* entitled *The Two Orphans*, which will be featured in conjunction with the moving picture of the same name. *Gene* is all excited over his latest triumph and already has visions of a million-copy hit. Keep going, *Gene*. What's a million copies among friends.

I'm Going to Wander is the title of a new song by *George Bennett* and *Frank Davis*, and after hearing the number we do not think it will wander very far before being grabbed by some watchful publisher. It is a ballad of the simple variety, in fact, so simple that even we had little difficulty in picking up the melody. Keep your eye on this number. It's bound to be heard from in the very near future.

Willie Horowitz, whose chief pastime is acquainting performers with the *Broadway* catalog, is still dizzy owing to a flying trip of five days during which time he visited every act and music store in Philadelphia, Baltimore and Washington. *Willie* is so dizzy that he thinks Times Square is round, that is round 42d Street. He made the rounds in Philly on squares, has a faint recollection of Baltimore, and says there is a beautiful railroad depot in Washington.

Danny Dougherty, who until recently received his mail in Philadelphia, is now in our little village and is hanging his hat in the professional department of *Goodman and Rose*. *Danny* has already learned to say "blocks" instead of "squares," is enjoying himself by riding on the *"L,"* but can't get away from his Philadelphia breakfast of Quaker Oats.

Belwin has accepted a new number entitled *Plant a Little Smile*, written by those two busy boys, *George Bennett* and *Frank Davis*.

Fred Fisher is very optimistic concerning his new number, *Dinny Danny*, written by *Carlo-Sanders*.

At the Vaudeville Houses

PALACE

Mr. and Mrs. Coburn Score

The Eight Blue Demons opened the show with a series of whirlwind tumbling turns, cleverly executed, which started the show a-going at a fast pace. In the second spot were the *Browne Sisters*, two very clever girls who rendered a repertoire of numbers, ranging from grand opera to jazz. The act runs a trifle too long with sentimental music. Two or three popular numbers should be used for a closing instead of one.

Anatol Friedland and Co. in a *Revue de Luxe* occupied number three spot. *Mr. Friedland* displays excellent taste in the selections of his sets, but his costumes, although rich, lack the attractiveness necessary for an act of this calibre. There is entirely too much repetition. *"Who"* was rendered four times during the act and used again as a finale. This time might well be used with other numbers that would make the act move with a great deal more rapidity. The act on the whole was pleasing and was well received.

Johnny Burke in *"Drafted"* came in the nick of time. The audience, an unusually cold one, responded eagerly and hilariously to his story and gags of his life in the Army. It seems, however, that we have had an overdose of these old Army gags. *Mr. Burke* could well portray a *"rube"* character to better advantage. However, he did most well on this bill—he stopped the show.

Mr. and Mrs. Coburn in *"Loneliness"*—a tragi-farce comedy by *George V. Hobart*, was a huge success. *Mr. and Mrs. Coburn* present something, although not entirely new to the vaudeville stage, is an entirely *welcome stranger*. The writer must confess that he could not readily grasp the introduction to this act. The diction was the reason. After listening to vaudeville diction for many months, one's ear becomes callous to speech as it should be spoken. Naturally it was a few minutes before he acclimated. The act was well executed—the plot well rounded out, in very logical sequence.

Singer's Midgets opened intermission with a distinct vaudeville novelty, resembling greatly a Hippodrome spectacle. This offering was a huge success deserving more mention than our allotment of space will allow. Of course it stopped the show.

Second after intermission came *Trixie Friganza* with her *"Little Bag of Trix."* She scored a big success with her rendition of *"You Don't Know What You Got Until You Get It."* Her silvery white hair lends more to her charm than might be expected.

The Swor Bros. in their impersonation of the Southern Negro are to be commended on their excellent selection of material and in the typical way in which they conducted their business. It might be suggested, however, that for a closing they use a fast eccentric or a buck and wing step.

Beth Beri closed the somewhat poorly balanced bill. It seems almost criminal to give so hard a spot to one so well capable of taking good care of a better position. *Miss Beri* even under such adverse circumstances gave a remarkable demonstration of her versatility. I predict that it will not be many moons before *Gil Squires*, her able assistant, will receive offers from the legitimate producers. On the contrary *William McLeod* seems entirely out of place.

HURWITZ.

Mr. and Mrs. Coburn, Nora Bayes, Ella Retford, Willie and Eugene Howard Return to Vaudeville

COLONIAL

Ella Retford Returns

Business was off on Monday night, but it can't be laid to the fact that the bill hasn't a box-office drawing card, or that the show is not entertaining. The fact that this is the week before Christmas practically explains any falling off in attendance in any theatre. The program was switched for the evening performance of the opening day, *Ed Le Wrothe* and *Dave Martin* being brought up to the first half, and *Arman Kalis* closing intermission, instead of the latter act closing the show. *Holmes and La Vere* were shifted to the second half of the bill, following *Ella Retford*, who was also shifted, originally being scheduled to close intermission.

La Dora and *Beckman* scored in the opening act with work done on a rope, *à la Ruth Budd*. The girl, who makes a sweet appearance in the Crinoline costume, also sings, for which she is forgiven when one sees her acrobatic work.

Madelon and Paula Miller are two girls billed as *"youth and versatility,"* and who possess both those qualities, but who detract from the "youth" part of it to an extent by overdoing "mannerisms." Affected personality never aided anyone, and it is especially harmful to these two who show at times a natural personality that is really sweet and lovable. Why not let it come out?

Ed Le Wrothe is an old favorite and a sure-fire laugh-getter. With him now is one *Owen Martin*, who is one of the best straight men we have had the pleasure of seeing in a long time. *Wrothe's* handling of each line is sure for a laugh, and on third here, the act scored one of the hits of the bill.

Some chap came out between the *Wrothe* offering and *Kalis' Temptation*, and clowned for a few minutes. It appeared as though he was opening an act, but turned out to be merely a filler for a stage wait.

Kalis clowned a great deal during the performance of his "Temptation" vehicle, mainly due to a slight near-accident which caused a girl to trip up at the opening part of the act. The ground cloth was laid too tight and consequently inflated towards the center. This act is one of the most beautiful in vaudeville, but it appears to us that some of the costumes used by the girls, particularly the dancer, is too extreme. The male dancer could cover more of his body and not detract from the value of the act. A hairy male body may be a thing of beauty to some, but every one doesn't eat in *McFadden's*. *Hazel Webb* is a newcomer to the act, and was formerly seen with *William Rock*. *Miss Webb* might try to keep away from the center of the spotlight as much as she does. In motion pictures, they'd apply a certain name to her.

Billy Wayne and *Ruth Warren*, the latter last seen with *Franklyn Ardell*, were the laugh and applause hit of the show. *Wayne* originally appeared with *Miss Warren* several years ago, when the act was known as *Wayne and Warren Sisters*. They have a routine of talk that is original and clever to the bargain. It's rough (not blue), but effective.

Ella Retford, who appeared at the Palace last spring, is back from England with some fairly good material and lots of personality. Her impersonations are her best bits.

Holmes and La Vere, as "Themselves," scored despite the late hour. *Sidney and Seamon* closed.

HOFFMAN.

ALHAMBRA

Bessie Clayton Draws

Willie Rolls started it rolling. He does stunts on roller skates a sane man would hesitate to do without them. Our only suggestion is to discard the old-fashioned evening-clothes, shirt-sleeve wardrobe and either wear a coat or take off the vest. Gave the show a breath-taking start.

Peggie Carhart, concert violinist, would do well to eliminate the efforts to continually smile and flirt with the bunch. She is a common-sense looking girl and a finished artist and doesn't need the simpering to get her over.

Hunting and Frances did the *"Photo Grafter"* to chuckles. *Hunting* just seems to miss something. He is neither natural nor unnaturally funny. But they finished to substantial applause.

Jack Osterman belongs to a type. Not that he imitates. His delivery is snappy and pointed, even if he does use the old *Jack Wilson-Al Herman*-and-others gag of making wise cracks about others on the bill, especially the ladies. Was a hit.

Franklyn and Charles closed the first half. Their act has been speeded up since seen in July at the Palace. *Miss Goodman* is adequate in their support. They gave them something to talk about over the cigarettes.

Bessie Clayton's terrific production opened the last half. And it is terrific. She has been generous in allotting most of the hits to her supporters. The *Jewish* song of one of the *Versatile Eextette's* members, however, was in bad taste in this act. It doesn't belong. The rest of the act is flawless, although *Miss Clayton* did get a bit peeved when the audience didn't respond as quickly as they might have done at the finish of one of her numbers. It wasn't 'til toward the finish that she uncorked some of her toe stuff—and it was regular. They had to take curtains and bows and bows and curtains, individually, collectively and repeatedly. Worth all the advance publicity and ballyhooing it has had.

Eddie Kane and *Jay Herman* roared them to a fare-thee-well. A laugh a line. Only when the audience demanded more and more, they got their feet a bit tangled and let the ball bounce a little. The result was they would have been better off if they'd left them yelling, without trying to appease the frantic throng.

Frank and Ethel Carmen didn't deserve the walk-out they got. Their hoop-rolling is entertaining and worth anybody's money. But the show was pretty long, and it couldn't be helped.

GILBERT.

HAMILTON

Gertrude Hoffman Heads Bill

The vaudeville layout at the Hamilton this week has been cut to five acts probably due to the length of the *Gertrude Hoffman* turn. *Miss Hoffman* is presenting a dancing vehicle and is supported by a cast of capable artists who leave little to be desired. With the assistance of an augmented orchestra under the direction of *Max Hoffman*, the act moves at a fair rate of speed but in its present shape is much too long. The *Japanese Drum* dance could easily be dispensed with as could the *Holland* number. The turn boasts of some very clever girls, all of whom do specialties, to say nothing of the ballet number which brought forth some clever toe work. With a little pruning here and there the act should easily top any of *Miss Hoffman's* previous attempts.

Edwards and Edwards in a novel sharpshooting offering opened to a rather scant house and got away nicely. The male member who handles the rifle keeps up a breezy line of chatter, which adds much color to his work. Some of his feats including the shattering of a small disk from the back of the house warranted a substantial hand.

Burns and Lynn offered a routine of songs and dances with the latter taking them off to liberal returns. One of their songs, the *"Hello"* number, is reminiscent of the one being used by *Lewis and Dody*. Following the *Hoffman* act *Joe Cook* walked on to a neat reception and received the first real laughs of the night. *Joe* is a favorite with the Hamilton patrons and his one-man vaudeville show had little difficulty in collecting the applause honors of the evening. *Alexander Brothers* and *Evelyn* closed the vaudeville portion with their interesting ball-bouncing turn in which Cook also lent a helping hand. What little he neglected to do in his own offering he sandwiched in the closing act, which brought a speech at the finish. *In the Fog*, the feature photoplay, closed the show.

GILLESPIE.

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MAJESTIC—CHICAGO

Gibson and Connelli Score

The Majestic has a bill this week somewhat above that which it has had in the last few weeks, being more consistent. *Booth and Ninah* with their 20th Century Novelty opened the show. He is a trick bicyclist and she still plunks a noisy banjo. *Harry Jolson*, billed for the deuce spot, did not appear for some reason, and as a consequence the customers lost out on some good entertainment. A lady, *Norine* by name, substituted with some songs which proved substitutions should be avoided when possible.

Jay Dillon and *Betty Parker*, assisted by lisping *Viola Allen*, did well in the trey spot, both have pleasing voices and good material to work with. *William L. Gibson* and *Regina Connelli* in an *Aaron Hoffman* comedy, "The Honeymoon," scored a hit. This little playlet wherein the husband gets the whip-hand the first day out on the sea of matrimony is very well acted. *Gibson* is a "bear" on curtain speeches, whether we need 'em or not. Hardly anything need be said about *Herbert Williams* and *Hilda Wolfus*, "Soup to Nuts," explains it all, *Williams* playing the "nut." Of course they went big.

Ralph Riggs and *Katherine Witchie* in "Dance Idylls" have a real treat. Their dancing is marvelous. The manner of introduction to each of the five scenes is truly artistic, all enhanced by costumes highly colorful. Whoever staged this act deserves credit, while the dancers received theirs from the audience. *Mack Ponchi*, a fine violinist, helps them out. *Harry* and *Anna Seymour* dished out some foolishness and melody that went well. *Henry Santrey* and his orchestra went over for a solid smash. At least he has something original when it comes to dispensing melody. The boys play very well, a fact to which many can testify. *The Gellis*, in *Les Artistes Classiques*, closed the bill.

GLOY.

APOLLO—CHICAGO

John Charles Thomas Headlines

This week's bill is far from the excellent one of last week in point of entertainment. *Donald Sisters* in balancing work open. *Earl Mossman* and *Ray Vance* in songs and dances were but mildly applauded. *Rigoletto Brothers* with *Swanson Sisters* doing a little bit of everything from swallowing a package of needles and threading them, to giving impressions of Italian street singers, were immensely liked. The needle trick is a dandy for a dozen needles are threaded while floating in one of the brother's innards. Their posing also went very well. Both have more than a fair amount of muscle and are possessed of marvelous physique.

Sam Hearn in a monologue anent the way the people are misrepresented by the executives in Washington received a fair amount of laughs though not one of them could by any means be called a roar.

John Charles Thomas, the feature act, was warmly received but he did not stop the show. His songs were *Tommy Boy*, *Hanging Danny Dever*, and *Mighty Lak a Rose*. If the undersigned be permitted, he would like to suggest that *Mr. Thomas* secure without delay an adequate setting in keeping with the character of this offering; and, further, his entrance would be much more effective if he would allow his pianist, *Mr. William Janaushek*, to precede him by a few moments. Monday as they both made their entrance it seemed as if they were doing a marathon for the piano stool. This closed the first half.

Joveddah De Rajah followed the Shubert news weekly and presented one of the best mystic acts extant. There is nothing cheap or "faky" about him and he impresses one as being a true disciple of oriental occultism. *Dolly Connolly*, assisted by *Percy Wenrich*, the song writer, has a neat little act, is pleasing of manner and voice and was commensurately rewarded. A song she renders that tells of her love for *Mr. Wenrich* (and no doubt written by him) is concrete proof that a song writer's egotism knows no bounds.

Clark & Verdi, Italian comedians, followed; their act is as of yore. They made the patrons laugh, but again not uproariously. *The Seven Blue Devils*, in acrobatics, doing most of the work whirling through space, closed. Not a stop-show act on the bill.

SEGALL.

PALACE—CHICAGO

Venita Gould Hit of Show

The usual good bill of vaudeville greeted the Palace-goers this week, beginning with *Larimer* and *Hudson*, who perform some mighty clever work on bicycles. In fact the act got a hand seldom accorded an opener. *Edith Clifford* held down the deuce-spot with some songs which were exclusive and well put over.

Wilfred Clark, assisted by *Grace Menken and Company*, presented a playlet entitled "Now What!" This playlet is a fast and furious comedy wildly acted by a cast to whom speed seems to be the first requisites of said comedy. They make the best of situations, none of which are new. However, they provided laughs for the customers, which was all that was necessary. They were followed by *Miss Venita Gould*. She rendered impersonations of various stage celebrities, many of which were overdone. Her take-offs on *Julian Eltinge*, *Lenore Ulric*, *Bert Williams*, and *Belle Baker* planted her for a solid hit. Without a doubt she proved the hit of the bill and richly deserved it.

Next we had *Wilbur Mack and Company* in "Two is Company." This act is good, clean comedy, well acted by a capable cast, three of which can rightfully boast of ability, the fourth having practically nothing to do but be a good waiter. *Wilbur Mack* proved his right to title of comedian, *Stanley Dail* proved a good juvenile with an excellent tenor voice, while *Else Rose* is a natural actress, a pianist, plus a vocalist. They scored.

After seeing *"Kate" Elinore* and *"Sam" Williams* in "Wanted, a Cook," for the third time within two months one can't help but wonder how some people get away with it, especially the brand of comedy they dispense with. Not that it's risque, merely common small-time stuff. *Adelaide* and *Hughes* took the house by storm with a dancing act neatly staged and executed. These two can always be relied upon for a sure-fire hit. Incidentally, *J. M. Daly*, who presided at the piano, rendered a couple of solos, however, not the inevitable *Hungarian Rhapsody* but something that people want, namely, hits from recent musical comedies. The applause accorded him proved the audience's appreciation of the change.

Burt Gordon and *Gene Ford* in "Recital Classique" is nothing more or less than "The Singing Lesson" that *Gordon* did with a male partner some time ago over the smaller time houses. Regardless of this he is capable of holding down any spot on big time, which he proved this evening. The *Wilson Aubrey Trio*, who were billed to open the show but closed it instead, cut down their act in view of the late hour. They commenced with their burlesque on wrestling, which in itself is enough to hold them in their seats, and did.

CHRISTENSEN.

STATE LAKE—CHICAGO

Blossom Seely Headlines

The bill at the State Lake this week is about sixty-forty. It opened with *Artois Duo* doing a clever and fast aerial acrobatic act. Incidentally they inject some good comedy business which all helps the cause. *Carson* and *Willard* knocked a three-bagger with some monologue plus dialogue, some which was of ancient vintage, but the new generation liked it. *Forde, Sheehan* and *Forde* held the trey spot. *Sheehan* has evidently seen fit to give *Marion Forde* equal billing, which is to his credit. She is a genuine asset to the act, one they couldn't very well get along without.

Calbot and *Tortoni* saw fit to stop the show. He can play a piano with gestures that are a scream. Also a violin. However, he plants the act when he plays the piano in any nationality suggested by his plant in the audience. *Blossom Seeley* and *Bennie Fields*, along with the boys did everything expected of them, with "Miss Syncopation." It would require a tax on the imagination to conceive a better pair of melody makers such as these. *Jack Wilson and Co.* were next. *Jack* could drop the company and get away with it easily, in fact better than he does now. The girl with the act is utterly impossible and undoubtedly pulls down the act. The sooner she is lost the better. *Jack Wilson* is a show in himself, a comedian in his own right, and far too good an entertainer to be pulled down by the female half of his company. He alone saved the act, as he alone could do it.

Vincent O'Donnell, the miniature *McCormack*, got the audience with his voice, plus his personality and infectious grin. *Hal Skelly* and *Midgie Miller* lived up to their reputation as entertainers by scoring. *The Seven Bracks* closed the show.

HARROLD.

CLOWN NIGHT

Karyl Norman's Sensational Show

If we had enough space, we'd give a detailed description of each bit offered by *Karyl Norman*, the *Creole Fashion Plate*, under whose direction the *Twelfth Clown Night* of the season was offered at the *National Vaudeville Artists' Club*. And if we had enough space perhaps we could really give vent to our feelings and rave *Alan Daleishly* over each artist who appeared. And go into a great big enthusiastic paragraph lauding *Eddie J. Weber*, who not only played the piano for the show, but who wrote the music and lyrics for it, which were good enough for any production. And in the praise, include more than a few sentences about *Princess Wana's Oklahoma Five*.

And just think—with a page of space, we could gurgle over the sweet and dainty appearance which *Grace Masters* and *Renee Braham* made as the page boys, in addition to making more than passing mention of their song and dance bit. And Lord—how we could go into ecstacies over the various specialty bits, among which were a novelty tap dance by the golden-haired *Crisp Sisters*, some singing, dancing and exceptional rope-spinning stunts by *Dallas Walker*, the entire vaudeville act known as "The Dress Rehearsal" with *Frank Ellis* getting the wows, the whistling of *Margaret McKee*, the dance by *Princess Wana*, the burlesque by *Franklyn and Charles*, *Ruth Darby's* wonderful "blues" singing. And how we could enthuse over the "Take Off a Little Bit" number offered by *Hazel "Sunny" Boyne*, who hasn't done the number in years, and put it on this Clown Night better than ever. *Sunny* is indeed everything the nickname implies—and that's some!

Just think, how we could bring home the wonderful burlesques and sketches offered! The scene between *Karyl Norman* and a real live booking-ag—pardon—*Director of Tours*, —*Billy Grady*,—a scene said to be taken from life. And if *Grady* is as good a manager as he is a performer, we are sure that none of his acts are laying off. And then there was "Way Down East," on which *Norman* had written a burlesque in five scenes. It would take columns and columns of space to give *Karyl Norman*, *Jack Norton*, *Hal Springford*, *Barney Williams*, *Arthur Edmonds*, *Grace Dreon* and *Harry Nilsen* the credit they deserve for the manner in which they did their characters.

And the scene called "Back Stage in any Theatre," which was offered by *Hal Springford*, *Harry Downing*, *Phil Vilani*, and *Karyl Norman*. cess. But space forbids. We can't even write with gusto over the screamingly funny burlesque on *Frankie Bailey* in 1882 done by *Norman*. And the *Ben Ali* picture tableaus, showing the beheading of *Marie Antoinette*. And *Masters and Kraft!* Their dancing.

They stood up and cheered and cheered, when the last act was on. It was the greatest ovation ever accorded to anyone who put on a Clown Night. It was the greatest Clown Night ever put on. It was put on by *Karyl Norman*. HOFFMAN.

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EIGHTY-FIRST STREET

Has Pleasing Show

The Musical Hunters opened a pleasing program with a series of instrumental novelties that were well rendered and well received. *Charlie Ahearn*, the comical tramp, and his group of ten people kept the spectators in a merry mood throughout the act. *Ahearn* is a *Joe Jackson-ish* sort of person with a keen sense of pantomime value, and a decided ability to put it over. The huge dilapidated shoe in the sole of which *Ahearn* tucked his bandana handkerchief and closed it in with a snap, was a scream. The *Greenwich Village band* caused a burst of applause.

George MacFarlane, in spite of the inattention of a stage box party, delighted his hearers with a number of better class songs, both melodious and suitable for vaudeville audiences. *The Bells of St. Mary's*, *Just a Kiss*, and *Marquita*, were duly appreciated. A little song about *Dear Moon* was unusually lilting. *Mr. MacFarlane*, in response to the insistent demand of the auditors, sang *I'll Try to Forget You*.

Bert and Betty Wheeler shouted riddles at each other in a boisterous manner, and *Bert* reclined full length on the stage, draping himself comfortably over the footlights, while he indulged in some confidences about *Betty's* gold tooth. They sang *Remember the Rose*, and *I Want My Mammy* shrilly but emotionally, and also were the hit of the bill.

Frank Dobson and His Sirens in the *Frank Stammers* musical sketch again pleased with his mummy-sweetheart mix-up. The act boasts of eight—count 'em—sirens, more or less pulchritudinous. *Betty Compson* in *Ladies Must Live* closed the program.

CONN.

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LOEW STATE

Bill of Song and Dance

Though each act on the State bill is of the pleasing variety, not a single one encored. However, the superfilm, *"Get-Rich-Quick Wallingford,"* more than compensates for what the vaudeville program lacks.

Stanley and Winthrop, a singing and dancing team, pleased in the opening spot. Their footwork was well received, but the number that netted them what may be termed as "real applause" was their own conception of Two Indians Doing an Up-to-date War Dance.

Clair De Vine "seconded" with a repertoire of popular songs which included *There's a Hundred Million Others Like Me*, *Sweet Lady*, and *Granny*. Each number earned her a substantial hand.

King Brothers offered a *strong man* act. One of the *Kings* did something that was really clever in making his arm muscle "step to a lively tune." They finished strong with the stunt which obliged one of them to dive through two partitions of paper, right into the waiting arms of the other. Prior to this well executed stunt the orchestra played a funeral song in denotation that the contemplated feat would prove fatal if unsuccessful. Strangely enough the audience derived much amusement from this *ancient* number.

The two males of *Hart, Wagner and Eltis* creep in on all fours and each sings one or two words while the other follows with the next word or two. This gives the act an ideal start. Although the stereotyped idea of the lost primadonna is employed, it gets by, by virtue of a good line of hokum. Their yodeling and singing is not above the average. The final scene in which Labor and Capital are united leaves the audience laughing.

Topics and Tunes is a melodious, musical, scenic, song and dance extravaganza. The first offering consists of dances and songs that found favor—with another generation. The company of six is capable and their greatest asset is their singing, which included such numbers as *Sweet Mamma*, *Tell Me Pretty Maiden*, *Tuck Me to Sleep*, and *You Made Me Forget How to Cry*.

BUMBERG.

FORTY-FOURTH STREET

Nora Bayes Hit of Show

Fred Rogers, the "go get 'em kid," a black-face dancer, opened the program at the 44th Street, with speedy steps of the long-striding variety. He bounced back for several bows. *The Musical Johnstons* tickled the xylophone in great style, playing a medley of popular ditties and one of the old-standby overtures—you know, there's *William Tell* and the other one. This was the other one. They closed with *Home Again Blues*. The act went well.

Mr. and Mrs. Mel-Burne, in a made-to-order sketch, "On The Sleeping Porch," offered the usual husband and wife wrangle, when hubby comes home after midnight impossibly drunk. The customary arguments ensued. The rather novel stage-setting helped the act at the start. *Mr. Mel-Burne* works hard to be funny, and at times he is—very, especially when he tries the baby-talk "mommer" stuff.

Hattie Althoff and *Sister* put over a number of songs including *Weep No More My Mammy*, *Dapper Dan*, and *I'm Glad to Get Back to the Town Where I Was Born*. Both girls wore unusually attractive gowns, and their youth and freshness, meaning the girls, not the gowns, eked out the fair-to-middling singing.

Al Sexton and four girls, *Amy Frank*, *Josephine McMahon* and the *Duvall Sisters*, offered a dance novelty called "An Aviator's Romance." It was very well received and the act scored a hit.

Bert Melrose clowned for fifteen minutes and ended with his famous *Melrose* fall. As usual, the audience shrieked nervously.

Nora Bayes and her three assistants, kept the audience in a rare good humor for forty-five minutes, and then they were unwilling to let her go. *Nora* sang a bunch of new songs that went over with a bang. *George Brasely* sang beautifully, and *Alan Edwards* contributed good looks to the act. *Dudley Wilkinson* accompanied skillfully.

George M. Rosener, in a difficult spot, followed *Miss Bayes*, and except for a few walk-outs held the crowd spell-bound with his remarkably fine impersonations. The "half-witted boy" was excellent, and doubtless rather exhausting. *Mr. Rosener* was enthusiastically applauded and he obliged with a little speech. *The Apollo Trio* closed the program with an artistic posing act, reproducing Greek and Roman masterpieces. Their bodies were bronzed, making the statuary stunt most realistic.

CONN.

REGINALD OWEN

who plays Lord Wheatley in the R-C picture, "Possession," a Louis Mercanton production

AUDUBON

Goood Show of Six Acts

A solid six-act entertainment was witnessed by a small audience filling but half of the big theatre. Of the six acts, "Dance Varieties" with *Mary Lawlor* received the hit honors of the show with *Barren & Burt* coming a close second. The former act is one of the best revues seen around here for many a week. All it needs before a big time booking is a few more weeks of work.

Aerial De Groffs opened with their fast trapeze work and displayed many tricks, all of them difficult. The audience showed their appreciation by giving them enough applause for four legitimate bows.

On second came *Charles Reilly*, but he didn't make good with the audience. He did fifteen minutes of songs, prohibition wit, and a few Irish stories, but they did not get him anywhere. He should cut out the *"blue"* stuff also, as it detracts from his act. His best bit was his closing song that got him enough "noise" for an extra bow.

McNeil & Shadow were number three and pleased with their dancing so much that *Miss McNeil* did an Irish Reel, although it could be seen that she did not expect to do it. Their best dance was a Russian dance done by both.

William Morris & Co. came next in a very original comedy skit. The idea of the plot is this: A man refuses to vote and smokes some tobacco that enables him to see ten years hence. He sees everything prohibited because he and a few others did not vote. Everything is against the law, such as smoking, laughing after eight o'clock, playing cards, and kissing your wife. Of course, he wakes up and runs out to vote. The skit is well written and scored a hit here.

Next to closing, *Barren & Burt* were seen. *Barren* plays a Jewish comedian who evokes mirth by stuttering and then making foolish remarks. He had the audience screaming. Burt was also good as the straight. For a finish they sang a classical song with *Barren* burlesqueing that gave them a strong finish and they could have taken an encore.

"Dance Varieties" featuring *Mary Lawlor* and three men closed with the hit of the show. (New Acts.)

ALLEN.

COLISEUM

"Chic" Sales Stops Fast Bill

An appreciative audience and a wonderful bill headed by *Billy Glason* and *Chic Sales* held sway at the *American Beauty Theatre*. *The Faynes*, presenting an unusual novelty contortion act, were very well received. A very good opening act that gave the show a fast start.

The Big Three, a harmony-singing trio, offers a well-selected repertoire of songs. Their black ties and black vests with full-dress were out of style. Their numbers were very well delivered.

Leo Donnelly, supported by *Stella Larrimore*, offered a presentation by *S. Jay Kaufman* entitled "'Tis and 'Tisn't," an act full of comedy, very well written and very well acted. *Billy Glason* in the next position stopped the show. His songs consisted of *Dapper Dan*, *Olga*, and his own song, *You've Got to Give the Babies a Bottle*. He sang the latter song by request. His *gimme* bit took the house as usual and he had to make two curtain speeches before he could leave the stage.

Casey and Warren had a hard time following *Glason*, but their showmanship and their droll comedy put them over a winner.

Casino Brothers and *Marian Wilkens*, in their Spanish-American review, received considerable applause on their clever foot work, a very neat and entertaining act. *Charles "Chic" Sales* scored the hit of the bill. *Mr. Sales* in his rural characters is always entertaining. *Alfred Goullet*, with *Eddie Madden* and *Clarence Carmen*, in the closing position, offered a sensational cycling act.

. . . DE ROS.

Fifty Years for Ford's

Fritz Lieber, with his company in a repertoire of Shakespearean plays, is the attraction at Ford's Theatre, in Baltimore, this week, which is the fiftieth anniversary of this famous playhouse. The anniversaries, ever since the days of Booth and Barrett, have been celebrated by plays of Shakespeare. The theatre was thus opened fifty years ago, and since that time every noted Shakespearean star in the country has contributed to this anniversary plan.

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Hempel's Mother-in-Law Dead

Mrs. Herman Kahn, the mother-in-law of Miss Frieda Hempel, the singer, died at the home of Mrs. Jacob Stern, last week, at 56 East Seventy-second Street. Mrs. Herman Kahn was the widow of a well-known New York surgeon.

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New Acts of the Week

BROADWAY

Roscoe Ails Heads Bill

Roscoe Ails & Co. holds the top billing here this week. It was the only act called upon to do the "I want to thank you for the way you have received" stuff.

Sherman and Rose, a neat dancing act consisting of a series of singles and doubles, opened. The man's Russian steps scored.

Helen Moretti, the girl with the big voice denied, and registered a hit. She sang *Gianina Mia, Remember the Rose, Sal-a-May*, and encored with Tosti's *Good-bye*, leaving the boys in the gallery whistling for more.

Rudell and Dunigan had no trouble on third. These two artists could get over on their personality alone, the man scoring with impersonations of the various types of lovers: the sissy book-worm, the rube, the wise guy, etc. *Lew Welch* found things to his liking and drew many laughs with his monologue.

Welch is doing his Hebrew character monologue, into which a great many new lines and gags have been injected.

Roscoe Ails then wanged them for a flock of curtains and a speech. Ails is to be commended for giving his support full opportunity to display their wares. He carries a jazz band of the old variety which was the original cause for the shimmy, among the members of the band being a dancing banjoist who scored individually. *Kate Pullman* mopped up with her specialty dance, doing a routine of sensational twists and splits. *Ails* topped all this with his eccentric shuffling dance. *Miss Pullman* is an effective foil for *Ails*, who has a style of comedy all his own. At the same time, we might suggest here that a little less of the dialogue and more of the dance work, particularly by *Ails*, might improve the act somewhat.

Harry Tighe sprang a little surprise in the form of two girls whom he introduced in the latter part of his act, after it appeared as though *Tighe* was going to do a single. The applause at the end of his offering disproved *Tighe's* statement to the effect that *"nobody loves a fat man."*

The Unusual Duo closed the vaudeville portion of the bill with a sensational routine of skating.

CONNELLY.

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Catholic Guild Meets

The regular monthly meeting of the Catholic Actors' Guild was held Thursday afternoon in the Hotel Astor at three o'clock.

The meeting was called to order by Second Vice-President Pedro de Cordoba, who presided. During the business meeting announcement was made regarding the annual benefit which will be held this season in February.

Following the meeting, Mr. George W. Howard, acting as master of ceremonies, presented Mr. J. Kiern Brennan, who sang some of his latest song hits—"Time After Time," "The Click of the Little Brogans." Mr. Thomas Hackett, Mr. Jack Sheppard, Monologist Constance Almy, Pat Moriarity, "The Irish Immigrant," and Betty Washington, violinist, assisted by Herman Paley.

Mr. and Mrs. Coburn

"Loneliness," a sketch in 3 acts. Full stage. 25 minutes. Reviewed at the Palace, Dec. 19th.

The first act opens with a scene in a park. *Mr. Coburn*, as a wealthy man, ruined financially and morally by his money and associates, meets a tramp sitting on a bench. An exchange of the stories of their ruin ends with the advice from the tramp not to take it too seriously. He is about to take his life when a former sweetheart of his enters. He tells her of his trouble, and her advice is co-incidental with that of the tramp. One of Mr. Coburn's wealthy ex-friends appears—ignores him and walks off with the girl. He takes his life.

Act 2. *"An imaginary sick man."* In this act *Mr. Coburn* portrays the character of a man *"psychically"* ill. A quack doctor, confirming these ideas, leads his wife to disguise herself as a Russian psycho-analyist. She scares away his malady by telling she can be of no use to him since his illnesses are purely physical—necessitating the removal of his teeth, one limb, an arm, etc. When she reveals her true self—*Mr. Coburn* has become himself again.

Act 3. *"A psychology on Marriage."* The scene is laid outside the coop of the night watchman of an excavation gang ready for dynamiting. The watchman, a much married man, is giving youth advice. Whenever he is tempted he looks at the picture of his *"Maggie"* and defies temptation. A pretty, young girl, waiting impatiently for a taxi, is the cause of many funny situations, which end in Mr. Coburn's tearing Maggie's picture and accidently discharging several charges of dynamite.

All through the three acts *Mr. & Mrs. Coburn* show their remarkable ability and good judgment in their selection of material and portrayal of their characters.

They are to be especially commended on their non-vaudeville diction. This is one of their big assets. Vaudeville would do well to have more of their type.

HURWITZ.

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Tom McRae and Co.

Talk, fourteen minutes in one.

Tom McRae and "Company" were caught in one of the metropolitan theatres this week by the writer, and while such a procedure is unusual according to the ethics of theatrical journalism, the *"Company"* was inquired about and found to be none other than *TOM AKIN.*

Tom McRae has always, to the writer, been one of the most natural and *"modest"* comedians enjoyed over a period of fifteen years of experience. *McRae*, the pioneer of "hair-lipped" comics and one of the few who do not theatrically commercialize the impediment of speech (nor does he depend on his ability to travesty that facial and unfortunate character) is, in his present vehicle, better than he ever has appeared. Opposed by a "straight" man in *Akin*, *McRae* and his mono-syllable replies gathers a fund of laughs that practically guarantees the acts' success. *McRae* is in a class by himself as a comic. *Akin*, never before, as far as we know, could have the opportunity to develop his hitherto hidden talent like he can now do with *McRae* opposite. Their opening strength lies in *Akin's* hands. It is well handled. *George LeMaire* never "opened" better for *Frank Conroy* than does *Akin* for *McRae*, and *Conroy* never came back with the "kick" such as *McRae* does for *Akin*. Their baseball finish is a "howl." A "howl" is an expression seldom used by the writer. Just why this combination should be angling for such places as the Palace is a problem to the writer, who has seen more "chump" acts playing that house than *McRae* and *Akin* ever could be. To sum up, just add that *Johnny O'Connor* says: *"Tom McRae* and *Akin* have as good a double act as he has seen in fifteen years of active perusion."

O'CONNOR.

Al Sexton

"An Aviator's Romance." Fifteen minutes, full. Silk back drop. Reviewed at the 44th Street.

Al Sexton, in his new offering, *An Aviator's Romance*, scored a hit at the 44th Street, Monday night. This sketch has lyrics by *Cyrus Wood* and music by *Malvin Franklin*. *Sexton* opens the act himself, appearing in a white flannel suit and aviator's cap, looking very swagger. He sings a song about flying to various parts of the country, meeting a girl from the south, from the west, and so on. For each locality a pretty girl appears and dances with *Sexton*. The four girls, *Amy Frank, Josephine McMahan* and the *Duvall Sisters*, were individually good dancers, and their work with *Sexton* and alone was most commendable.

Sexton's agreeable personality and his ability to dance easily and gracefully makes him an excellent vaudeville man, and his acts should be a success in any program. The girls were a bit nervous, but after the opening number they seemed to forget all about it and closed the act dancing with *Sexton* with much pep.

CORN.

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Dance Varieties

Special in full. Eighteen minutes. Reviewed at Audubon Theatre.

The big-time circuit who secures this act, and one will as soon as they see it, has a valuable acquisition. In *Miss Lawlor*, the featured player, we have a very talented miss who can *dance* and reminds one of *Pearl Regay, Gertrude Hoffman* and *Loretta McDermott* in one. The three men are also above the average, especially the pianist. He tickles a mean ivory. The idea of the act, although not new, has a different twist. The three men are all in love with one girl, but instead of marrying the one who dances best, at the end she marries two of the dancers, the third doing the minister in a well-staged pantomime. The two dancers, names not known, do an original burlesque, using water in their hats, and another dance in which one is hit on the head with a blackjack and he falls all around the stage with the other pulling him around. This dance stopped the act cold. *Miss Lawlor* did three dances, all of different types, and when the act took six bows it was not too many. Once again, we repeat, *Mary Lawlor* will bear watching, as she is headed for lights.

ALLEN.

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Enlarge Capacity of Theatre

The Richwood Theatre, in North Adams, Mass., and controlled by Boston's leading theatrical men, is to be remodeled and enlarged to seating capacity of 1,700. Its present capacity is 1,100. It is to be hoped that the trouble and expense of renovating the theatre will be rewarded by booking the leading Metropolitan successes. This city is a stop-over for theatrical companies before embarking for the West.

20 Years Ago To-day

John S. Barrymore, younger son of Maurice Barrymore, won last week the 1902 scholarship offered by the Press Artist's League of this city. The scholarship entitles him to a year's tuition at the studio of George Bridgeman.

Leslie Stuart was presented last Tuesday with a loving cup, the gift of the "Florodora" company.

Digby Bell retired from the cast of "The Chaperons" last week, and Harry Conor succeeded him.

"In the Jaws of Death," an Owen Davis melodrama, received its first production on any stage to-day at the Standard Theatre, Philadelphia.

5 Years Ago To-Day

Otto Kruger and Renee Reiss appeared in "Editha's Burglar," a Christmas play for children.

Julia Arthur will inaugurate her season in "Seremonda," William Lindsey's romantic drama of old France, at the Criterion Theater, Jan. 1st.

Sarah Bernhardt will produce the trial scene from "The Merchant of Venice" arranged by Edmond Haraucourt, and renamed "Shylock" during her final week at the Empire.

"Little Women" opened at the Park on Monday for a special holiday engagement. Marian Coakley heads the cast.

Vaudeville Bills for Two Weeks Ahead On Pages 904, 905, 932, 933, 934

Little Trips to Los Angeles Studios

With Otto Henry Harras

CAREY WILSON, he of Broadway and Fifth Avenue, New York, has arrived in Hollywood, and is making his headquarters at the Hotel Hollywood. After having spent a lot of money for *William Fox* in the South Sea Islands and Australia, he has turned writer and is busy at the *Goldwyn Studios* assisting in the production of his South Sea Island melodramatic romance, *"Under the Skin."* I am under the impression that he has changed places with the debonnaire *Eugene Mullen*, who was some boy in Hollywood among the fair sex. *Gene* is now scenario editor in the Eastern offices of *Goldwyn*. *Mr. Wilson* will be out here for about three months, after which he says that he will return to the gay lights of Broadway for a short visit, after which he will return to Southern California to stay for good.

The Hoover Art Studios

considered one of the best professional studios in Southern California, have changed hands. *Jacques D'Auray* is the president of the new company, and will be remembered for the fine work in photography he did in *The Four Horsemen* for *Rex Ingram* at the *Metro* plant.

Our own Cedric Gibbons, the Beau Brummel of the Hotel Hollywood and well known and liked art director at the Goldwyn Studios, has gone to New York to see the new plays and get the latest slant on scenic decorations, and to enjoy himself generally. Nuf sed.

E. D. Jensen, field representative, is now in the middle west, and will visit Minneapolis and Milwaukee during the next few weeks. *Mr. Jensen* is with the R.-C.

Carl Laemmle, president of the Universal Film Manufacturing Co., recently received resolutions of gratitude and a silver memorial medal from the Roosevelt Memorial Association.

John S. Robertson and his company have arrived at Vigo, Spain, and have gone to Seville, where the first exteriors will be shot for "Spanish Jade," *Mr. Robertson's* next Paramount picture.

"Too Much Efficiency," an adaptation of *E. J. Rath's Saturday Evening Post* story, will be *William De Mille's* next Paramount picture. *Mr. De Mille* has just returned to Hollywood after a hurried trip East.

Edith Hallor

former *Follies* beauty, has been engaged to play the leading feminine rôle in "Human Hearts," a screen version of *Hal Reid's* celebrated melodrama. It is a Universal-Jewel production, and *House Peters* is the featured player.

May McAvoy will appear in a story by *Olga Printzlau*, one of Realart's famous scenario writers. It will be directed by *Paul Powell*.

Herbert Sherwood, known as *Bunny*, he from the land of ivory (*Africa*), has made so good with the *Century Comedies* that the *Universal Film Company* have given him a severe test in several two-reelers and he has been made an offer to be featured in a series of two-reelers with *Director Hutchinson* as his director. *Bunny* is a combination of the late *Bill Parsons*, *Sidney Drew* and *Bunny*. This may be putting it very strong, *but* when he starts on a regular contract you can take my word for it that he will never stop, and become one of our best comedians on the screen.

While he is not a newcomer in the game, he was starred on the screen in Africa for the *African Trust* and played the leads for years in the *Gilbert and Sullivan Opera* in Africa. *Mr. Sherwood* is a unique personality and liked by all. He has a personality all his own and, in fact, is a freak for looks. He has played opposite *Bebe Daniels* and *Pauline Frederick*, and has become well known and liked among the film people here.

Although the Papers

are not all signed and sealed, *Hugh Dierker*, who has made such a reputation with his feature, *"When Dawn Came,"* which is at present breaking house records at the Columbia Theatre in San Francisco, will launch forth at the head of a big company about the first of the year. He will have the backing of a number of the most influential business men on the coast. It is said that he will do six big features during 1922, all of which will have star casts and all of which will be originals from the pen of the author of *"When Dawn Came." Mr. Dierker* has a reputation for producing clean and high-class pictures with a motive.

His last picture was proclaimed by the press all over the country as a masterpiece. The critics all have agreed that this is the sort of pictures that come to stay, and in several instances they said that he was several years ahead of his time. *Director Dierker* knows the producing game from the ground up, having worked in the various departments of the game since its inception. He has formed a company, the heads of which are all men who have a reputation in their own branch, and when in action will be hard to beat. *Mr. Dierker* told me that he will make an announcement of his entire plans about January first.

Jesse Lasky, who is in New York now for some important business, probably the formation or consolidation of several big companies, will return here about the first of the year. This is about his longest stay East, and on his return there will be some big announcements to make.

George McDaniel and Rose Dione looking cautiously at the departing horseman. A scene from "Silent Years"—R-C

Charles Kenyon, playwright and photo-playwright, has written a new story, which has been purchased by *Goldwyn*. It bears the title of *"Fame"* and deals with the operatic stage. The emotional experiences of a prima donna are to be spread on the screen. *Mr. Kenyon* first distinguished himself with his stage play, *"Kindling."* He has written numerous adaptations and originals, his latest having been *"Beating the Game"* and *"The Invisible Power."*

Out at the Big

Universal plant there has been another earthquake, and *President Carl Laemmle* has returned, after receiving a wire from someone in the know that if he did not return at once there would not be any more *Universal*. The answer is that he is back after being in the East but a few weeks. *Harry Carey*, one of our best Western actors; *Eddie Polo*, another peach, and *Eileen Sedgwick*, one of our best little comers in the screen game, are all out, said to be from the unreasonable slashing of salaries. Of late the *Universal* has begun to get the reputation of turning out better pictures than they ever did, without doubt through the well management of young *Thalberg*, who has since been reduced to production manager. *Thalberg*, while a young chap, has done for the *Universal* what other men of long experience did not succeed in doing.

Why *Mr. Laemmle* ever made a change is a mystery. When I had a long chat with the big chief he gave me the impression that they were after new faces. I have been told since this is a fact, *but* with all the red tape one has to go through it is a much easier matter to get to see the President of the United States than to see an official at the U plant.

Dana Todd has finished his rôle in "Remembrance" the personally-directed Rupert Hughes picture at the Goldwyn studios. Mr. Todd has also appeared in "The Wall Flower" by the same author.

Paul Bern

the scenario editor at the *Goldwyn* plant here, says "Scenario editors have a tough job getting stories which will pass the varying censorship requirements of numerous state and municipal boards. In addressing the western Motion-Picture Advertisers recently on the subject, *Mr. Bern* spoke of the difficulty in getting themes which have vitality and which will also pass the censor boards." He goes on and says: "Every picture always shows good triumphing over evil, but virtue cannot be represented as the dominant force if the scenario does not show evil in its true colors. But the censors say that vice and crime must not be shown. In other words, virtue must triumph over a milk-and-water enemy."

What's the name of the devilish little boy who is learning to smoke because he heard he was getting a cigarette holder for Christmas?

METRO CLOSING STUDIOS FOR NINETY DAYS ON JANUARY FIRST

Production Ahead of Schedule Given as Reason—Will Reopen In April

WITH its production eight months ahead of the release schedule, the Metro Picture Corporation will suspend the making of photoplays on January first at its Hollywood studios for a period of ninety days. Every picture listed on the Metro calendar for release up to the first of next September has been completed, which means that not only the photography of the action, but the cutting and titling is practically all finished. Even the advertising matter and stills from the productions have been placed in the exchanges for virtually every photoplay they will release for the first eight months of 1922.

Although the coast studios are relaxing their energies for a short period, production has not come entirely to a standstill. Mae Murray, who recently closed a contract with Metro for the distribution of her special features made by Tiffany Productions Inc., left recently for Cuba where she is to enact the stellar rôle in "Fascination," by Edmund Goldberg. Robert Z. Leonard will supervise the making of "Fascination." Miss Murray's first Tiffany production, "Peacock Alley," will be released through Metro on January 23rd.

The list of finished pictures includes the following, which are definitely titled, and others which will not be announced until their screen names have been finally decided upon. The Rex Ingram production of "The Prisoner of Zenda," a spectacular motion picture version of Anthony Hope's romantic novel, adapted by Mary O'Hara and photographed by John F. Seitz.

Metro special productions starring Viola Dana, Bert Lytell and Alice Lake. The Viola Dana features whose titles are made public are "The Fourteenth Lover," a Harry Beaumont production of Alice D. G. Miller's story, as adapted by Edith Kennedy; "Glass Houses," written by Clara Genevieve Kennedy and scenarized by her sister, Edith Kennedy; Irving S. Cobb's story, "The Five Dollar Baby," a Harry Beaumont production of Rex Taylor's adaptation; "Seeing's Believing," a third Beaumont production, for which Mr. Taylor wrote the story and Miss Kennedy the script, and "Like 'Em Rough."

Presenting Bert Lytell in stellar rôles are the Bayard Veiller productions of J. P. Marquand's *Saturday Evening Post* story, "The Right that Failed," scenarized by Lenore Coffee; "The Phantom Bride," Miss Coffee's screen version of Justus Miles Forman's story, "Tommy Carteret," and "Danger." Alice Lake Already has completed these Maxwell Karger productions, whose scenarios were written by June Mathis: "The Golden Gift"; "Kisses," from May Tully's story, and "Hate," by Wadsworth Camp.

The following George D. Baker productions for S-L (Arthur Sawyer and Herbert Lubin) Pictures, starring Gareth Hughes: "Little Eve Ascends," from Thomas Beer's *Saturday Evening Post* story; "Stay Home," by Edgar Franklin, and "The Adventures of a Ready Letter Writer," another *Post* story, by Blanche Brace.

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How Old Is Grandma?

Chicago, Dec. 19.—Now that facial surgery has come to be recognizedly successful, the only way one can tell the age of a grandmother is by her endurance. It will soon be a rarity to see a worn or a wrinkled face; that is, if you have the nerve to undergo the treatment. The remodeling of faces gains momentum daily. Deformities of nose, chin, ears and eyebrows may now be corrected. The world may now throw away its dull cares and monkey glands, for we are progressing back to youth.

Dr. W. E. Balsinger of Chicago, one of the leading facial surgeons of the country, will be at the Clark Hotel, Los Angeles, January 15, for a four weeks' stay. He will take care of his many patients on the coast at that time.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 926, 927, 928, 929 of this issue.

Film Import Figures

The Washington Bureau of the National Association of the Motion-Picture Industry has obtained from the Bureau of Foreign and Domestic Commerce of the United States Department of Commerce the following figures showing motion-picture film imports by the United Kingdom:

During the first nine months of 1921 the linear footage of motion-picture films imported by the United Kingdom was 69,387,210 feet. Film imports by the United Kingdom during the similar period in 1920 were 58,034,581 feet.

Of the 1921 film imports by the United Kingdom, during the nine months' period, France supplied 37,984,849 feet, while the United States supplied 26,929,857 feet.

Raoul Paoli as "Kortes the Strong" in the R-C picture "Possession" —a Louis Mercanton production.

At the left, below, is Marjorie Daw and Eddie Burns in a scene from "Fifty Candles" — a Hodkinson release.

William Desmond as the smiling hero, who gets "Fightin' Mad" in the Metro picture of that name.

In the corresponding period of 1920, France supplied 10,816,723 feet, and the United States supplied 41,915,758 feet.

The total value of motion-picture films imported by the United Kingdom in the first nine months of 1921 was £729,621, as against £754,269 in 1920.

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Sells "The Jungle Goddess"

The Export & Import Film Company, Inc., owning the world rights to "The Jungle Goddess," the fifteen-episode animal-jungle serial which Colonel Wm. N. Selig is making for that company, has closed another big foreign sale on the production.

The Australasia Film Company purchased the rights for Australia, New Zealand, Philippines, India, Ceylon, Burmah, Japan, China, Dutch East Indies, Straits Settlements and Siam. The sale was consummated immediately after the third episode after the serial arrived in New York.

Griffith Retitles "Two Orphans"

D. W. Griffith has changed the title of his new film production from "The Two Orphans" to "Orphans of the Storm." Under that title it will be exhibited at the Apollo Theatre, opening Friday night, December 30.

Although costly and disturbing, the change is made to avoid even greater confusion with three other films bearing the title, "The Two Orphans," which various promoters are now offering to exhibitors.

At the time Mr. Griffith decided to make the picture, he advertised widely his intention, that there might be no coincidence of production to bring about such a situation as now exists. He also protected himself as far as possible in a legal way, having purchased all interests held by Miss Kate Claxton in the dramatic rights, even to increasing the sum she originally named.

The other films are reported to have been made abroad several years ago. They are now being widely offered and the release dates for them were withheld until Mr. Griffith announced his presentation. The motion-picture industry has never made an effort to protect itself from such practices.

The change in title means a loss of tens of thousands of dollars to Griffith, and the scrapping of all his publicity and advertising. Because of unique features attending the making of the film, it has had probably the largest amount of press comment ever attending such a production. All the paper for billbroad advertising must be renewed.

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Rob Capitol of $10,000

Three young men, armed with revolvers, entered the auditor's office of the Capitol Theatre, on the third floor of the Capitol Theatre building, Fifty-first Street and Broadway, and held up four of the employees and escaped with $10,000 representing the afternoon and evening receipts. J. A. Falconer, the auditor; John Matthews, the house manager; Thomas Maher, a watchman; and Miss Pearl Courtright, cashier, were in the auditor's room shortly after ten-thirty, Sunday evening, where they had just carried the day's receipts and laid the money on a desk. They were in the act of counting the money when a man, about five feet ten, wearing a peaked cap, suddenly confronted them with a levelled revolver and ordered the three men and Miss Courtright to turn their faces to the wall.

The bandits tied the three men with cord and insulated wire, and forced them into an adjoining closet and locked them in. Miss Courtright was likewise locked in with the men. The bandits were about to tackle the safe where further money had been deposited when Frank Limo, assistant chief usher, entered the room and called to Mr. Matthews. The robbers ran to a window and escaped down a fire-escape on the Fifty-first Street side of the theatre.

The young men, according to the statements of Mr. Matthews and Falconer, did not appear to be regular "hold-up" men, for they acted very nervous. They overlooked a package of bills lying in plain sight of the auditor's desk. It contained $2,000 in bills.

"TURN TO THE RIGHT"

Rex Ingram's Latest Metro Production

Story from stage play by Winchell Smith and Jack Hazzard. Scenario by June Mathis and Mary O'Hara. Directed by Rex Ingram. Released by Metro.

CAST

Elsie Tillinger	Alice Terry
Joe Bascom	Jack Mulhall
Gilly	Harry Myers
Mugsy	George Cooper
Deacon Tillinger	Edward Connelly
Mrs. Bascom	Lydia Knott
Betty Bascom	Betty Allen
Jessie Strong	Margaret Loomis
Sammy Martin	William Bletcher
Mr. Morgan	Eric Mayne
Lester Morgan	Ray Ripley

Joe Bascom, who is the only son of Widow Bascom, is in love with pretty Elsie Tillinger. Joe has grown up with Elsie and they have been boy and girl sweethearts. Elsie's father, Deacon Tillinger, is the richest man in the small Connecticut town where the story takes place. Joe is about to propose to Elsie, but the Deacon forbids him to do so, having more ambitious aspirations for his attractive daughter.

Joe leaves home, hoping to annex a vast fortune, and return for Elsie. Meanwhile he keeps sending money home to his widowed mother. She, and Joe's little sister, Betty, anxiously await his return, praying faithfully and earnestly for his safety while he is away from them.

Mr. Morgan, the wealthy man with whom Joe has secured a position, is a race-horse owner and he accuses Joe of stealing. There is a big scene at the race track where Joe is arrested. Joe is innocent, but he is found guilty and sent to prison. The real thief is Lester Morgan, son of the wealthy race-track enthusiast, who hides behind Joe's refusal to tell who stole it.

While in prison, Joe becomes friendly with two crooks, Mugsy and Gilly. And when they get out together, Joe tells them about his dear little mother waiting for him back home in Connecticut. And he plans to go home at once even though he has to walk to get there.

The Deacon holds the mortgage on Widow Bascom's house. She is finding it difficult to meet the payments. But by selling some home-made jam she pays off a part of what is due. The Deacon offers to take over the management of the jam-making.

Joe and his two friends Mugsy and Gilly arrive just in time to prevent the mother from taking this unwise step. Joe manages the jam factory, and soon becomes well-to-do.

JOHN GEOFFREY.

Alice Terry and Jack Mulhall (above) in a scene from "Turn to the Right"—Metro

At the left Jack Mulhall is about to pawn his suit to get money to go home on

The happy ending in "Turn to the Right" (Metro) when everybody toasts the smiling couple. A Rex Ingram production

"THE SOUL OF MAN"

New Drama Presented by Producers Security Corporation

Scenario by Nina Wilcox Putnam. Directed by William Nigh. Produced by Feature Pictures Corporation. Released by Producers Security Corporation.

CAST

Henry Fortune.....J. H. Gilmore
David Fortune.....William Nigh
John Fortune.....Leslie Austin
Mary.....Maurine Powers
Doctor.....Hal Brown
Old Toiler.....Albert Tavernier
The Butler.....Charles Sutton
The Millionaire.....Franklin Hanna
John's Wife.....Elsie De Wolfe

"The Soul of Man" came very near being a great picture. As it is, it isn't a poor picture. It is a popular picture. A stupendous theme was taken and made into the sort of thing that the millions will like and understand. When it began I thought it was to be a great picture. And by great I mean that the soul of man would have been shown in the conflict of capital and labor. A conflict based on monopoly. That was a thrill. But then when it carried out the conflict it went into the story of a blind girl being cured and a capitalist going blind and his two grandsons fighting a Cain versus Abel fight. That seemed so much of melodrama and so little of the great theme. But it held and it was not dull. Not even when we knew what would happen in the brothers' fight. It was a big theme at the background still, and we wanted to see what would happen to that theme.

The production was massive and full of effects.

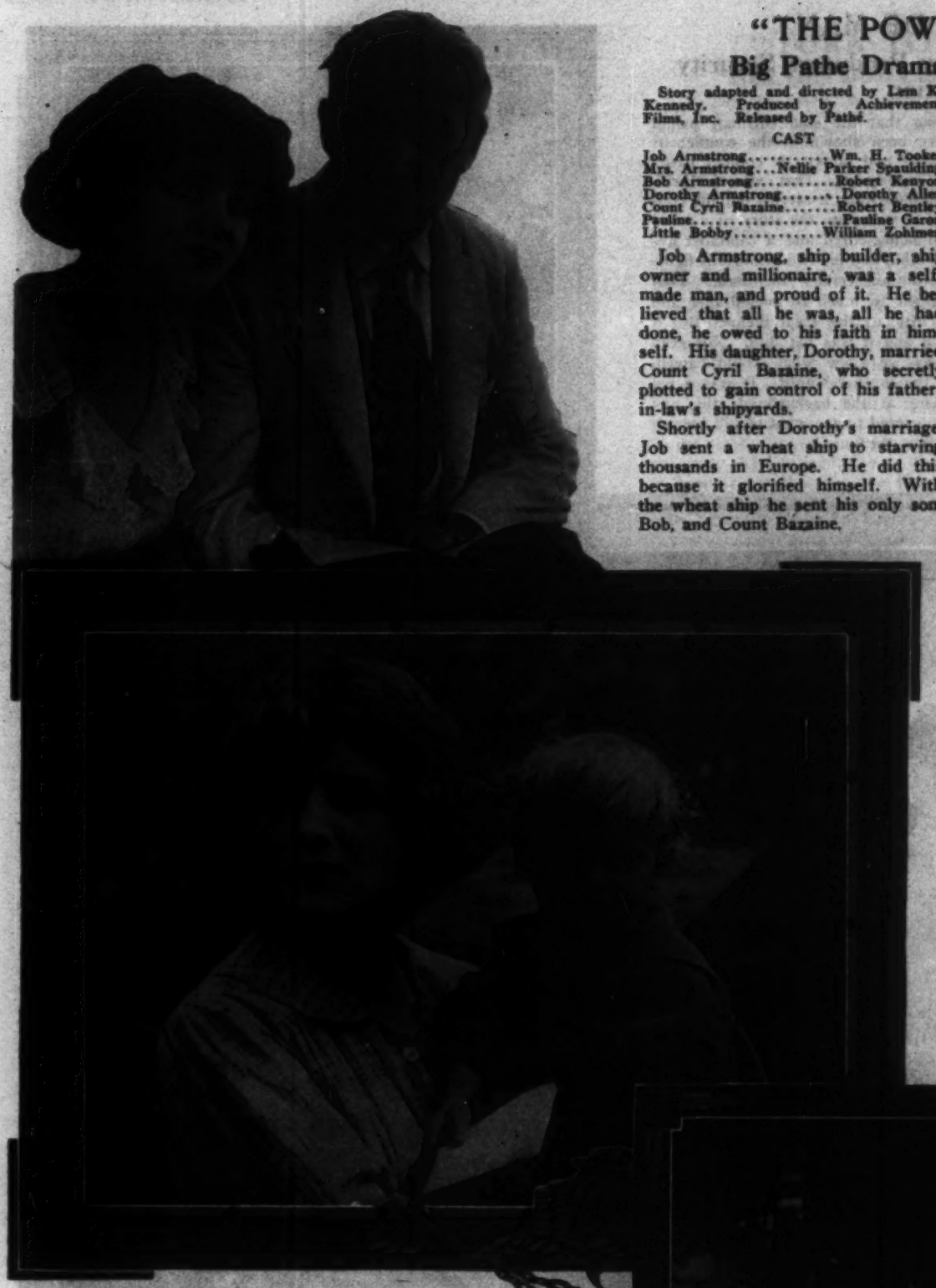
The cast had a great number of fairly well-known names, but of them all a newcomer, Elsie De Wolfe, was best. This is not the Elsie De Wolfe who is now an interior decorator. William Nigh, who directed it, acted one of the brothers. I liked him and Leslie Austin, the other brother. J. H. Gilmore was the capitalist and Maurine Powers was the blind heroine.

S. JAY KAUFMAN.

Below, John Fortune (Leslie Austin) and Mary (Maurine Powers) in the Producers Security production, "The Soul of Man," directed by William Nigh

At the top of the page, Mary, the blind girl (Maurine Powers) clutches John's wife (Elsie de Wolfe) by the arm and pours out her story of distress and unhappiness. A scene from "The Soul of Man," a Producers Security picture, directed by William Nigh

A thrilling scene (above) from "The Soul of Man," in which the doctor is removing the bandages from Mary's eyes (Maurine Powers) after the operation which has restored her sight. John's wife (Elsie de Wolfe) leans anxiously over Mary, watching Mary's expression of awe and happiness



"THE POWER WITHIN"

Big Pathe Drama With Strong Cast

Story adapted and directed by Lem K. Kennedy. Produced by Achievement Films, Inc. Released by Pathé.

CAST

Job Armstrong.....Wm. H. Tooker
Mrs. Armstrong...Nellie Parker Spaulding
Bob Armstrong.....Robert Kenyon
Dorothy Armstrong.....Dorothy Allen
Count Cyril Bazaine.....Robert Bentley
Pauline.....Pauline Garon
Little Bobby.....William Zohlmen

Job Armstrong, ship builder, ship owner and millionaire, was a self-made man, and proud of it. He believed that all he was, all he had done, he owed to his faith in himself. His daughter, Dorothy, married Count Cyril Bazaine, who secretly plotted to gain control of his father-in-law's shipyards.

Shortly after Dorothy's marriage, Job sent a wheat ship to starving thousands in Europe. He did this because it glorified himself. With the wheat ship he sent his only son, Bob, and Count Bazaine.

The first bad luck of years came to Job with the sinking of a freight ship bound for Singapore. This was the beginning of the Count's scheme to ruin Job. Dorothy died from heart trouble of long standing and the news of her death came to Job while he was trying to quell a discontent that started in the shipyards through the agents of the Count.

While he wondered, even as Job of old wondered when all he had was taken from him, why these blows should fall on him, word came that Bob had mysteriously disappeared in France. Count Bazaine confirmed the story upon his return.

Slowly Job Armstrong's health broke, but he would not give up, nor lose faith in his own power. Though the strength of the shipyards had weakened, Job hung onto his faith in himself—he would save them alone, by his own efforts.

But the sinister forces of Bazaine during the many months brought Job to the brink of ruin. Then, from France, came Pauline, the little peasant girl Bob had married, and their little son. She told of their courtship, their marriage, and then how Bob had met his death.

The day came when Job Armstrong was forced to admit defeat and appoint a receiver, but his cup of bitterness was not yet drained. His home burned to the ground, and he took his wife, Pauline, and his baby grandson back to the shack on the river where he had started his climb.

Not satisfied with the havoc he had wrought, Count Bazaine called on Job to ask him to sign a letter to the receiver, recommending him (Bazaine) as manager of the shipyards. Pauline recognized Bazaine as the murderer of Bob, her husband.

Bazaine was caught by the police. The receivership was discharged and the shipyards turned back to Job.

Pauline Garon as Pauline the French girl in "The Power Within" (Pathé), holding her little son Bobby (William Zohlmen). Pauline comes to America with her baby son to find her murdered husband's father, and seeks his protection

In the silhouette above, Job Armstrong (Wm. H. Tooker) and Pauline Garon are talking of Bob, who was the nearest and dearest person to them both. Pauline looks as if she was recollecting some of the happier days in their courtship in sunny France

Pauline Garon and Robert Kenyon in a charming scene on the banks of a millstream in a small French town Pauline seems to be pulling Bob up out of his difficulty. The scene is from the Achievement Films, Inc., production of "The Power Within," released by Pathé

"AT THE STAGE DOOR"

W. Christy Cabanne's New R-C Picture

Story written and directed by William Christy Cabanne. Released by R-C.

CAST

Helen Mathews.....Frances Hess
Helen Mathews (later)....Elisabeth North
Mary Mathews.....Miriam Battista
Mary Mathews (later).....
Lillian ("Billie") Dove
Mrs. Mathews.....Margaret Foster
Arthur Bates.....William Collier, Jr.
George Andrews.....C. Elliott Griffin
Grace Mortimer.....Myrtle Maughan
John Brooks.....Charles Craig
Mrs. Reade.....Viva Ogden
Harold Reade.....Billy Quirk
Philip Pierce.....Huntly Gordon
Alice Vincent.....Katherine Spencer
Betty.....Doris Eaton

Mary and Helen Mathews lived in an up-state town with their widowed mother, about a hundred miles f om New York. All her life Mary, the elder, had given up her dolls to her younger sister, Helen, and as she grew older she forfeited her sweethearts in the same way. Arthur Bates fell in love with Mary and they became engaged, but he gradually became indifferent to her, and made it clear that it was Helen, not Mary, that he loved. S Mary gave him up, and left home for New York.

She got a position as a chorus girl, but, unlike many of her associates, she refused to go out on midnight parties after the show. This made many of her friends think her cold and disagreeable, and they planned to kidnap her and take her to a particularly wild party. Just as they were about to capture her at the stage door, a young man drove up in a limousine and, upon seeing her predicament, landed a blow squarely on the jaw of her abductor. Her rescuer was Philip Pierce, one of New York's wealthiest young men. Philip came often to see the show and paid Mary quite a bit of attention. Mary soon fell in love with Philip, and she gladly went to his home to appear in a charity bazaar which was being held there.

That next night, however, Philip does not call for her at the stage door, and Mary learns that there is a big ball being given at Philip's home to announce his engagement to Alice Vincent, who has just returned from a long stay in Europe. Again Mary is terribly hurt and thinks that Philip has been fooling her. But he explains that the affair was planned without his knowledge. He explains to Alice that he is in love with someone else, and she releases him from the engagement. Philip then marries Mary.

HOMER DWIGHT.

A rehearsal scene from "At the Stage Door," an R-C production
Doris Eaton (in the silhouette). (Above) Margaret Foster and Frances Hess

DRAMATIC MIRROR

MAY ALLISON *the fascinating Metro star, whose blonde beauty has lent its enchantment to many stellar rôles for Metro Pictures Corporation. Her latest release is "The Last Card," a Bayard Veiller production*

Books for the Artist

Edited by Edwin Mordant

PUBLISHERS are requested to send a copy of their books suitable for review to the MIRROR. They will be acknowledged in the issue immediately following which contains book reviews. The second and fourth issues of each month have been selected for the appearance of this department.

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Brass

By Charles G. Norris. Published by E. P. Dutton and Company, New York City.

Of all the subjects which furnish themes for the writer of fiction, and one which vitally concerns every man and woman of today, the one most prominent, and important, is Marriage.

Mr. Norris has taken this subject matter and treated it with great power. He presents with force and honesty a vivid picture of the conditions which make, or destroy, the happy state of marriage. The story is intensely real; his characters real human beings. The cross-play of action and counter-action is presented with dramatic force and with precision of the grimest realism. Yet through the telling of the story there runs a purpose of uplifting intention. It is modern life without pretense or disguise. Never has the subject of marriage with its obligations to the individual, to society, and to the State, been handled with such understanding and sympathy.

"Brass" is a book to read leisurely, ponder over, and discuss. E. M.

. . .

My Brother Theodore Roosevelt

By Corinne Roosevelt Robinson. Published by Charles Scribner & Sons. $3.

No man of his time was better known and by so large a proportion of the civilized world than Theodore Roosevelt. No man had so many friends who knew so much about him. No man of his time was so distinguished in so many fields of activity, and yet how little is known of his very early life. True, his autobiography and many writings gave to the world much that was going on in his mind before he became the great leader, but how rare it is that the veil is lifted on such a boyhood as his was, and so much can be set down by a sister who knew, saw and remembered. It seems to have been a family trait to preserve letters of all kinds and to indulge in unusual letter-writing from the very beginning.

No one can read the very early letters written by Theodore Roosevelt and fail to be impressed with their exceptional quality for the age of the writer, and it is impressive to follow the progress shown as the young mind developed ahead of his years, while the testimony of the devoted sister and the letters from his own hand show the inception of so many traits of character which arrested the interest of the world for a goodly period of years.

It is fortunate that so many missives, notes and literary efforts were preserved and the world will thank the favored sister for giving so much of intimate detail of that life which will live always. Old or young, this book will interest all, and it carries a subtle influence for good that will pleasantly affect the life of anyone who reads it. The inside view-point of countless important events which are well known to nearly every one give so much dependable enlightenment on a character which held the nation in a thrilling grip and inspired everyone so tremendously.

. . . L. S. A.

The Circle

By W. Somerset Maugham. Published by George H. Doran Company, New York City.

John Drew and Mrs. Leslie Carter are now appearing in this comedy, and that is added interest to a play of excellent construction and deftly-conceived situations. The dialogue sparkles at times, and yet it is not as brilliant as that which has previously come to us from this talented author. The play may be classed with the domestic, afternoon tea type that frequently comes to the American stage from England; the theme is not a wholesome one, and I can find no message of helpful thought or moral uplift. E. M.

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Representative One-Act Plays

By British and Irish Authors; Selected by Barrett H. Clark. Published by Little, Brown & Company, Boston, Mass. $3.

Mr. Clark has arranged an exceedingly interesting collection of plays in this volume; he has also compiled an illuminating bibliography of one-act plays. Prominent among the authors are Arthur Pinero, Henry Arthur Jones, Oscar Wilde, Alfred Sutro, Arnold Bennett, Granville Barker, William Butler Yeats, J. M. Synge, Lady Gregory, St. John G. Ervine, Lord Dunsany, and others equally prominent. Among the plays selected you will find Salome, 'Op 'O Me Thumb, The Man in the Stalls, Lonesome Like, Fancy Free, Rococo, The Land of Heart's Desire, Riders to the Sea, The Magnanimous Lover and The Golden Doom.

Besides being a valuable addition t the collection of actable plays for the Little Theatre, this volume is essential to the library of anyone interested in this form of dramatic art and literature. E. M.

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The Tony Sarg Marionette Book

Text by F. J. McIsaac, with two plays by Anne Stoddard. Illustrated by Tony Sarg. Published by B. W. Huebsch, Inc., New York City.

Tony Sarg is a famous Illustrator, Cartoonist and creator of the Marionette. In this splendidly-illustrated volume he gives specific directions for the making of home-made Marionnettes, with a history of their origin. There are two very charming fairy plays, with directions how to make productions of them at home. They are just the kind to appeal to the imaginative child at Christmas, and will be an aid to parents in providing entertainment for the kiddies. This, in a sense, is the kindergarten of the Drama, and will awaken an appreciation of wholesome, artistic plays. For that reason alone (if for no other) books of this character are timely, and should be generously distributed. E. M.

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Six Short Plays

By John Galsworthy. Published by Charles Scribner's Sons, New York City.

In these brief plays John Galsworthy has succeeded in emphasizing the dramatic element to a marked degree. In "The First and the Last" we have a tense study of the effect of crime on the conscience, which moves swiftly and surely to a telling climax —in which one of two brothers, having committed a crime, kills himself after leaving behind a written confession; and the other brother destroys the confession in order to save his own name from disgrace, because of his relationship to the criminal. In "Defeat," perhaps the best in the collection, the grim tragedy of a German girl forced to a life of degradation, and her consequent hatred of her own people, is forceful and not without pathos.

"The Sun" is the Enoch Arden theme of the wounded soldier returning to his sweetheart, only to find her in love with another. "Hall Marked," by contrast, is a mere wisp of a comedy, almost absurd in plot, but whimsical and fairly amusing. It concerns a dog-fight, a lady in her bath, who forgot to put her wedding-ring on again after her ablution, and the consequent suspicion of the gossipy neighbors. "Punch and Go," a comedy of the stage during a dress rehearsal, is bright and entertaining. "The Little Man" is a farcical morality sketch, in which people of several nationalities figure in a railroad station satire.

The entire collection has interest and a widely diversified story material, and each shows the master touch of Galsworthy's skillful and careful character delineation. D. C.

. . .

Sword Play for Actors

By Fred Gilbert Blakeslee. Published by M. W. Hazen Company, New York City.

This interesting "manual of stage fencing" is the work of the ex-sword-master of the First Regiment, Connecticut National Guard, who is an expert with all types of swords. He gives minute directions for every style of sword-play, and has prepared tables that will enable the student to develop skill in that direction. There is an interesting history of the art and the little volume is profusely illustrated with the various positions of "attack" and "parry."

I believe, with Mr. Blakeslee, that "a knowledge of the use of arms should constitute an important part of the education of every actor and actress." It *did* constitute part of the players' "stock in trade" at one period, and, with the hope that it may stimulate interest in this best-of-all methods for the development of skill and agile grace, I heartily endorse "Sword Play for Actors." E. M.

BOOKS ACKNOWLEDGED

Title	Author	Publisher
The Blood of the Conquerors	Harvey Ferguson	Knopf
The Briary Bush	Floyd Dell	Knopf
Six Short Plays	John Galsworthy	Scribner's
To Let	John Galsworthy	Scribner's
My Brother, Theodore Roosevelt	Corinne Roosevelt Robinson	Scribner's
The Glorious Hope	Jane Burr	Thos. Seltzer
You	Madeleine Marx	Thos. Seltzer
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